

# Intonation of colloquial English

J.D.O'Connor  
G.F.Arnold

SECOND EDITION



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13.1.87

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# INTONATION OF COLLOQUIAL ENGLISH



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Intonation of  
Colloquial English  
*A practical handbook*

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Longman Group Ltd.

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*First published* 1961  
Second edition 1973  
Second impression 1973

ISBN 0 582 52389 3

S.C.E.R.T.. West Bengal

Date 13-1-87

Acc. No. 3708

Printed in Great Britain by  
Western Printing Services Ltd.  
Bristol

421.5

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## Preface

Though we hope that it will appeal to a more diverse circle of readers, this *Intonation of Colloquial English* is intended first and foremost for the foreign learner of English. It is essentially a practical text-book and it is designed to help the foreign learner to a more thorough and, eventually, more instinctive command of the intonation patterns which native Southern British English speakers commonly use in their everyday conversational speech. This general aim we have endeavoured to further in various ways. In the first place we have limited our discussion of intonation theory to an indispensable minimum, so as to be able to include the maximum amount of drill material. Secondly we have restricted this drill material to the kinds of sentences which the foreign learner is likely to find useful, and is certain to meet at some time or another, when conversing with English people. Consequently we have included no narrative or descriptive prose though, of course, the intonation patterns, appropriate for that kind of material, also occur in conversational speech and therefore find a place in this book. Thirdly we have emphasised this exclusively conversational approach to our subject by presenting every drill sentence with some indication of the speech situation in which it might be used. This we believe to be very important since, not only will the foreign student now be able to learn the tunes, he will also be able to learn at the same time *when* to use them.

Notwithstanding this bias towards the needs of the foreign learner, this book will, we hope, also offer something to those whose interest in English intonation is more academic. While the chapter dealing with the anatomy of English intonation will perhaps contain little that is new to readers already familiar with the writings of, for example, Dr. H. E. Palmer, and Mr. R. Kingdon, our treatment of intonation and meaning will, we believe, make some contribution towards the general understanding of the functions of intonation in English. In the past much has been written about English intonation in terms of

sentence structure. If, in Chapter II, we appear to have emphasised the relation between intonation and speaker's attitude, it is merely that we have sought to redress the balance and to show that sentence structure and speaker's attitude both play a very important part in determining intonation pattern.

At the same time we freely and gratefully acknowledge the debt we owe to all those who have preceded us in the field of English intonation studies; their names are well-known but too numerous to list here. We must however record our special indebtedness to Mr. R. Kingdon whose system of tone-marks we have in some large measure adopted. There are however certain major differences between his system and the one used in this book. We must therefore emphasise that where we have departed from Mr. Kingdon's system we have done so on our own responsibility and that such changes as we have made should in no way be construed as representing Mr. Kingdon's views.

J. D. O'CONNOR  
G. F. ARNOLD

*University College London*  
*October, 1959*

## Preface to the Second Edition

In the thirteen years since we finished writing the first edition of this book a good deal of water has flowed under the international bridge; the importance of the published work in the field and the friendly criticism we have had from our colleagues and students have convinced us that changes are called for. Two of these changes are of some importance, the remainder are matters of re-ordering and notation.

The major changes are that we have introduced the idea of emphasis as a tone group feature and we have loosened the tie between accent and pitch change. Consequently we now consider that accent in the head of an unemphatic tone group is achieved by stress alone, without the help of pitch change; and that stress and pitch change, when they co-occur in the head of a tone group, not only accent the stress-bearing words but also confer emphasis on the tone group as a whole. For unemphatic tone groups we now establish four heads: Low, High, Falling and Rising. In the first edition the Low Head had two complementary forms: a rising form before the High Fall and a low-pitched level form before the Low Fall and the Low Rise. These two forms we now regard as two entirely separate features: the Low Head [L], which is always low, and the Rising Head [R], which has an emphatic form called the Climbing Head. The unemphatic High and Falling Heads are new, but they have a link with the first edition in that their respective emphatic forms are the old Stepping and Sliding Heads.

These changes have entailed the introduction of some new symbols, [e], [°] and [L], the redefinition of the scope of others, [°], ['] and [L], and the disappearance of both ['] and [L]. These are fully explained in the text. Also, we have now overtly recognised a Mid-Level nuclear tone, which is marked by the new symbol [P].

We still deal with ten tone groups, but their pitch features and the attitudes which we associate with them do not correspond exactly with those of the original ten. For this reason

and also because we have found that numbers as labels are not easily remembered, we have given the tone groups names. It may be helpful to set out the correspondences between the new and old tone groups here.

The new Jackknife, Take-Off, Low Bounce, High Bounce and Switchback correspond exactly to the old Tone Groups 5, 6, 7, 8 and 9 respectively. The new Low Drop includes most elements of both the old Tone Groups 1 and 2: only the combination Low Head plus Low Fall of Tone Group 1 has been omitted on the grounds that it is not very useful to the foreign learner. Similarly, the High Drop has all the elements of old Tone Groups 3 and 4 except the combination Low Head (rising variant) plus High Fall of Tone Group 3. This combination, with the head renamed Rising, is the main constituent of the new Long Jump. The High Dive corresponds to old Tone Group 10, minus certain forms which we think it more helpful to regard as sequences of tone groups. Finally the Terrace, with its Mid-Level nuclear tone, is new as an independent tone group.

The order in which the tone groups are presented has been somewhat modified. It is our experience that the new order in Chapters II and IV is a more valid list of priorities for the foreign learner.

We have also introduced a new section on tone group sequences, together with associated drills for them.

We hope that these changes will make the book more comprehensive and no less useful for both the beginner and the advanced student; and we would like to thank all those who, by their writings or in discussion, have helped us so greatly in re-formulating our ideas.

J. D. O'C.  
G. F. A.

*University College London*  
*April, 1972*

# I The Anatomy of English Intonation

## GENERAL CHARACTERISTICS OF INTONATION

No language that we know of is spoken on a monotone; in all languages there are variations of pitch, though not all languages use these pitch variations in the same way. When we talk about English intonation we mean the pitch patterns of spoken English, the speech tunes or melodies, the musical features of English. All that is written here in this book—as indeed in any other book on intonation—is based on three major premises:

1. *Intonation is significant.* Utterances which are different only in respect of intonation may, as a result, differ from each other in meaning. The same phrase may be said in a downright, or a reserved, or a questioning tone of voice, amongst others.

2. *Intonation is systematic.* We do not invent the words that we use in speaking, nor do we invent the sounds of which they are composed; we learn them, mainly in childhood, and spend the rest of our lives using the same words and the same sounds. Similarly we do not invent tunes as we go along; we use tunes which we originally learned as children, and we do not choose them or use them at random. There is a limited number of pitch patterns in any one language, and we use them to produce definite meaningful effects. It is therefore possible to describe frequently recurring patterns of pitch and to give rules for their use.

3. *Intonation is characteristic.* The pitch patterns or tunes of English are not necessarily the same in form as those of other languages, nor do they necessarily produce the same effect as they would in other languages, though there may be resemblances here and there. This being so, the pitch patterns of any other language may, and very often do, sound wrong if they are applied to English, and give rise to difficulties in communication. In the first place, the use of a tune which is not normally used in English will give a foreign accent to the speech and may make understanding difficult; secondly, and

more serious, the use of a tune which *is* used in English but in different circumstances will lead to misunderstandings and possible embarrassment. As an example of this latter type of danger, the phrase *Thank you* may be said with one tune which makes it sound genuinely grateful, and with a different tune which makes it sound rather casual. Now if the foreign learner unintentionally uses the casual form when an English listener feels entitled to the other one, then the listener may get a very bad impression, since he will probably assume that the casual effect given by the tune was the one which the speaker deliberately set out to give. This is very important—English speakers are able to make a good deal of allowance for imperfect sound-making, but being for the most part unaware of the far-reaching effects of intonation in their own language, they are much less able to make the same allowance for mistakenly used tunes. The result is that they may hold the foreigner responsible for what his intonation *seems* to say—as they would rightly hold an Englishman responsible in a similar case—even though the tune does not faithfully reflect his intention.

#### WORD GROUPS

In the sentence *Even if he does come he won't be able to stay very long* there is a clear grammatical division between the two clauses *Even if he does come* and *he won't be able to stay very long*, even though the division is not marked in any way in the writing. In speech, however, the grammatical division is marked, and it is marked by intonation. The pattern of pitch which accompanies the first clause will be recognised by an English listener as in some way complete and it will hold the clause together as a unit and separate it from the following clause, which will also be held together by intonation. But it is not always a matter of clauses. In *That extraordinary-looking woman by the door is John's aunt* the whole subject of the sentence *That extraordinary-looking woman by the door* would normally be presented as a unit by means of intonation, with the predicate *is John's aunt* treated as a separate unit. And in *As a matter of fact, I hardly know him* the opening phrase will most often be divided from the main clause, again through

the intonation. We need some neutral term to refer to these groups of words which are grammatically relevant—they are not always clauses or subjects or phrases—and the term we shall use in this book is simply *word groups*. So *Even if he does come* is a word group, and so are *he won't be able to stay very long* and *That extraordinary-looking woman by the door* and so on.

Sometimes the number of word groups we choose to use may be important for the meaning. For example, *My sister who lives in Edinburgh has just had twins* may mean two different things. In writing the difference would be marked by punctuation; in speech it is marked by using either two or three word groups. If the meaning is: 'My only sister, who happens to live in Edinburgh . . .', then the division would be into three word groups:

*My sister, | who lives in Edinburgh, | has just had twins. ||*

On the other hand, if the meaning is: 'That one of my several sisters who lives in Edinburgh . . .', the division is into only two word groups:

*My sister who lives in Edinburgh | has just had twins. ||*

Similarly in *She dressed and fed the baby*. As one word group, it is the baby which is both dressed and fed; in two word groups:

*She dressed, | and fed the baby. ||*

the word group *She dressed* is equivalent to 'She dressed herself'.

There is often some choice in how we divide up utterances into word groups. In *My father was born in Manchester* the subject *My father* may or may not form a separate word group, and similarly in *If you like I'll tell him* the two clauses may be separated or not. *April, June, September and November all have thirty days* may be

*April | June | September | and November | . . . or*  
*April June September and November | . . .*

This kind of division into word groups by means of intonation occurs in all languages and there is nothing difficult about either the principle or practice of it, even in those cases where a choice is possible.

In our examples we use the single bar [ | ] to separate word groups which have a very close grammatical connection, and the double bar [ || ] at the end of utterances which are not closely connected to what follows. For example:

*When I got there | the bus had left. || I was furious. ||*

The single bar separates the two connected clauses, and the double bar separates the two sentences, as well as marking the end of the whole utterance. The single bar may correspond to a slight pause, but more often there is no actual silence between the two word groups it separates. The double bar indicates a definite pause.

#### THE ROLES OF INTONATION

The division of longer utterances into grammatically relevant word groups is one of the roles of intonation. A second is the use of different tunes, different patterns of pitch, for grammatical purposes. For example:

*You can have beans | or cabbage ||*

may mean: 'There are beans and cabbage and nothing else; you must choose between them'. Or it may be that the beans and cabbage are simply examples and there may be other vegetables too. In the first case the voice rises on *beans* and falls on *cabbage*, and this is marked as a limited choice. In the second, the voice rises on both *beans* and *cabbage* and it is then clear that these are simply examples. In *Didn't you enjoy it?* if the voice rises at the end it is a simple question; but if it falls at the end the sentence is an exclamation, meaning 'You enjoyed it enormously, didn't you?'

Apart from these two clearly grammatical roles of intonation there is also a third and very important one, that of expressing the speaker's attitude, at the moment of speaking, to the situation in which he is placed. Our example of *Thank you* illustrates this: if the voice falls we express genuine gratitude,

but if it rises we sound rather casual. This is not a grammatical difference; it is a difference in the attitude of the speaker, and every utterance we make contains, in its intonation, some indication of this attitude. Clearly the speaker's words and grammatical structures are also used with the intention of expressing his attitude; but intonation gives additional information; that is why different actors can give such widely varying interpretations of the same role in a play. We may regard the words as a rough guide to the meaning, and the intonation as giving greater precision and point, but this is not to say that intonation makes a greater contribution to the whole than does the verbal structure; indeed the intonation without words would give a very vague impression of the total meaning. Nevertheless, it does provide important information which is not contained in any of the other features of utterances, and without this additional information there would be many more imprecisions and ambiguities in English speech than in fact there are.

To describe exactly the attitude which a given pitch pattern expresses is not always easy, for the very good reason that such attitudes are more often conveyed in tunes than in words, so that the words are not readily available. It is this difficulty that writers are constantly facing, and one measure of a writer's success is his ability to solve the problem of suggesting the exact meaning he has in mind even though he has no direct method of conveying intonation. The English speaker learns by experience from earliest childhood what attitudes are linked with the various tunes he hears and uses, but he would be hard put to it to explain them. Our attempt to explain the attitudes, the meanings which the English tunes convey, will be found in Chapter II, but first we must show how the tunes of English are constructed and a method of symbolising the pitch treatment of English utterances.

#### ACCENT

The words in a word group do not necessarily all contribute an equal amount of information, some are more important to the meaning than others; and this largely depends on the context or situation in which the word group is said.

Consider the sentence *It was an unusually dark night*. As the beginning of, say, a story told on the radio the last three words would all be particularly important. It is easy to show that the first three words play a minor part; suppose that the first three words were drowned by some outside noise and the last three heard clearly, '*. . . unusually dark night*'. Then the listener would still get a pretty clear picture of the story's setting. But suppose the reverse were the case and only the first three words were heard clearly and the remainder lost, '*It was an . . .*'. In this case there would be virtually no information gained at all. So in the situation we have imagined the last three words all help to paint a picture and to this extent they are important.

But if the same sentence were said in response to the question *What sort of night was it?* the word *night* in the reply would lose some of its force because the questioner is already in possession of the information that it might otherwise have given him. In this situation there are only two important words—*unusually dark*—and they could be used alone as a complete answer to the question. Going further still, in reply to the question *Was it dark last night?* the single word *unusually* would bear the major part of the information, and would in this sense be more important than all the others. Any word in any word group may be important to the meaning if the context makes it so. The word *was* has had little value in our examples, but if the sentence were said as a contradiction, in reply to *It wasn't unusually dark last night*, *was it?* then *was* would be the most important word of all, and indeed the reply might simply be *It was*, omitting the following words as no longer worth saying.

And it is not only verbal contexts which alter the values of words; if both the speaker and the listener know something, even if it has not been said, then it is not necessary to underline their knowledge. For example, John lives in Oxford and says to Tim *Come and stay with me*. Tim might then reply *I'd love to come to Oxford*, and the word *Oxford* would not be important because both of them already know where John lives. Similarly, if both of them know that Harry was going to take a

driving test on Monday, John might say on Tuesday *Did Harry pass his driving test?* In these circumstances *pass* would be important, but *his driving test* would not, because it is common knowledge between them.

In the written language the reader is generally left to make up his mind which are the important words, helped to a greater or lesser extent by the style of the author and by such devices as italicisation, spacing and the like; but in speech these words are specifically pointed out so that the listener shall be left in no doubt. Words are pointed out by means of what we shall call *accent*. The workings of accent, what it is and how it makes words stand out, will become clearer as we go on to analyse tunes.

#### THE TUNES OF SINGLE-SYLLABLE WORD GROUPS

Up to this point we have used the term *tune* in a very general way; we shall now define it as the complete pitch treatment of a word group. Tunes, like word groups, may therefore be long or short, but we shall start by dealing with the shortest possible tunes, those found in word groups consisting of a single, monosyllabic word. Below are seven examples showing different tunes for the word *Two* in different contexts. The changes of pitch are shown graphically between two horizontal lines representing the normal high and low limits of the voice.

1. PETER: Would you like one packet, or two?

JOHN: Two. ||



2. PETER: How many shoes in a pair?

JOHN: Two. ||



3. PETER: Did you know Richard has two wives?  
JOHN: Two! ||



4. PETER: How many cigarettes have you got?  
JOHN: Two. ||



5. PETER: I've only got two pounds.  
JOHN: Two? ||



6. PETER: You've got one brother, haven't you?  
JOHN: Two. ||



7. PETER: Can you let me have two pounds?  
JOHN: Two | (or three, | or four. ||)



The seven tunes are:

- Low Fall:* the voice falls during the word from a medium to a very low pitch.  
*High Fall:* the voice falls during the word from a high to a very low pitch.  
*Rise-Fall:* the voice first rises from a fairly low to a high pitch, and then quickly falls to a very low pitch.  
*Low Rise:* the voice rises during the word from a low to a medium pitch or a little above.

- High Rise:* the voice rises during the word from a medium to a high pitch.
- Fall-Rise:* the voice first falls from a fairly high to a rather low pitch, and then, still within the word, rises to a medium pitch.
- Mid-Level:* the voice maintains a level pitch between high and low, neither rising nor falling.

THE TUNES OF  
LONGER WORD  
GROUPS CON-  
TAINING ONLY ONE  
IMPORTANT WORD

In the examples above, the word *Two*, being the only word in the word group, must naturally be important (otherwise there would be no point in saying it) and therefore accented. Now suppose that John's response was not *Two* but *Twenty*. This is still a word group of a single accented word, but there are now two syllables instead of one. The first of these syllables is stressed, i.e. said with a greater general effort than the second, which is unstressed. Our seven tunes will now be as follows (and here we use large dots to represent the stressed syllable and smaller dots to represent the unstressed syllable):

*Low Fall:*

Twenty. ||



*High Fall:*

Twenty. ||



*Rise-Fall:*

Twenty. ||



Twenty. ||



*Low Rise:*

Twenty. ||



*High Rise:* Twenty. ||*Fall-Rise:* Twenty. ||*Mid-Level:* Twenty | (or thirty | or forty. || )

The similarities with the treatment of *Two* are obvious, but there are some differences which must be noticed. In the two rising tunes the stressed syllable is level in pitch and there is no upward glide as there was in *Two*, but rather a jump from the pitch of the stressed to that of the unstressed syllable; in other words the rise is not complete before the end of the word group. In the same way the Fall-Rise is spread over the two syllables and not completed on the first. Whether or not, in the falling tunes, the fall is completed within the stressed syllable depends on the structure of that syllable: if the stressed vowel is short and followed by a voiceless sound (having no vocal cord vibration and therefore no pitch) there is often not time to complete the fall within the stressed syllable, and the effect is of a jump from the higher to the lower pitch level. For example:

Fifty. ||



Sixty. ||



If, on the other hand, the stressed syllable contains a long vowel or diphthong, or a short vowel followed by a voiced

sound, then the fall is usually completed within that syllable. For example:



The Rise-Fall may be said in either of the two ways shown above.

Below are seven more examples, this time of word groups containing one important word followed by other words which are not important and therefore *not accented*:

1. PETER: Will you have one packet, or two?  
JOHN: Two, Peter. ||



2. PETER: How many shoes in a pair?  
JOHN: Two, you silly fool. ||



3. PETER: Did you know Richard has two wives?  
JOHN: Two, indeed! || Two, indeed! ||



or



4. PETER: How many cigarettes have you got?  
JOHN: Two, I think. ||



5. PETER: I've only got two pounds.

JOHN: Two, did you say? ||



6. PETER: You've got one brother, haven't you?

JOHN: Two, you mean. ||



7. PETER: How many tickets would you like?

JOHN: Two, perhaps. ||



These examples show that when the single accented word is followed by other words which are not accented, the pitch patterns remain very similar to the patterns in the examples *Two* and *Twenty*. In the Low Fall and High Fall the fall of the voice to the lowest pitch level takes place during the stressed syllable of the accented word or from that syllable to the next, whether in the same word or not, and any subsequent syllables are all on the same low level. The Rise-Fall is spread over either two or three syllables, as shown above, both patterns being commonly heard; once the voice has reached the low pitch, on either the second or third syllable, it continues on this pitch during any other following syllables. In the Low Rise and High Rise the stressed syllable of the accented word does not itself rise in pitch, but each of the following syllables is a step higher than the previous one, and the final pitch, medium in the case of the Low Rise and high in the case of the High Rise, is reached on the last syllable of the word group. So whereas in the Low and High Fall the fall must be completed not later than the syllable immediately

following the stressed syllable of the accented word, in the Low and High Rise the rise is not complete until the end of the word group. It may be noticed too that in the rising tunes, when the final syllable of the word group is stressed (and only then), there is a tendency to slide upwards in pitch during the syllable, whereas there is no parallel tendency in the falling tunes. In the Fall-Rise the fall takes place during the stressed syllable of the accented word (or from that syllable to the next) and the rise takes place on or from the last stressed syllable of the word group. For example:

I don't want it. ||



If there is no stressed syllable following the fall, then the rise takes place between the last two syllables. For example:

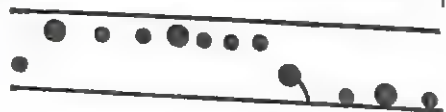
Fortunately. ||



#### NUCLEUS AND TAIL

The cases we have just been discussing are important because *all* tunes, and not merely those with a single accented word, must *end* in one of the ways described above. No matter how long or how short the word group is, no matter how many or how few accented words it contains, the pattern of its tune from the stressed syllable of the last accented word onwards will correspond to one or other of the seven general patterns. In the examples below all the accented words are italicised and it can be seen that, although the tunes differ in various ways, the endings conform to the patterns already laid down.

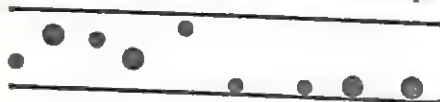
*Low Fall ending:* I want to be *absolutely sure* about it. ||



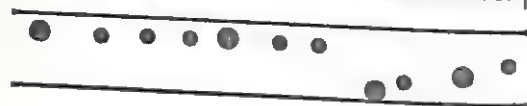
*High Fall ending:* What on earth did you do *that* for, Peter? ||



*Rise-Fall ending:* I quite agree with you, my dear chap. ||



*Low Rise ending:* Would you like to come to the theatre with us? ||



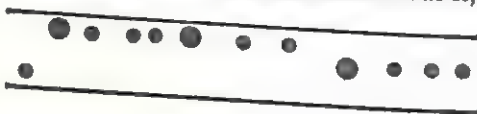
*High Rise ending:* It's *not* fair, did you say? ||



*Fall-Rise ending:* I doubt whether *that* would be any good. ||



*Mid-Level ending:* Immediately I told him the truth about it, |



(he relented. || )

If, then, we know in general terms what tune we wish to use in saying any word group, and if we can identify the stressed syllable of the last accented word, we now know the exact pattern of the tune's ending. Clearly the stressed syllable of the last accented word is a landmark of the highest importance, and it is on this syllable that the whole tune centres. This syllable is called the *nucleus* of the tune, and all syllables

following the nucleus are called the *tail*. In our last example above the nucleus is *truth* and the tail consists of the words *about it*.

The rising, falling or level tune endings which take place on the nucleus or start from it are known as *nuclear tones*; there are seven of these nuclear tones corresponding to the seven tune endings already described. The last accented word is made to stand out by a combination of stress and the pitch features of the nuclear tones. By definition there can be no accented word in the tail, though there may be *stressed* words in it, as the last seven examples show.

So far, in order to give a fairly complete picture of the intonation of our examples, we have used a graphic method of large and small dots. It is more convenient in practice to use a shorter and more economical method of marking the intonation. This consists of placing a single symbol immediately before the nucleus to indicate the nuclear tone; this symbol tells us, by its position and its shape, which syllable is the nucleus of the tune and which of the seven main endings is to be used.

<i>Low Fall:</i>	Two.	Twenty.	Seventy.
<i>High Fall:</i>	Two.	Twenty.	Seventy.
<i>Rise-Fall:</i>	Two.	Twenty.	Seventy.
<i>Low Rise:</i>	Two.	Twenty.	Seventy.

*High Rise:*

'Two.



'Twenty.



'Seventy.

*Fall-Rise:*

^Two.



^Twenty.



^Seventy.

*Mid-Level:*

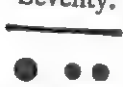
&gt;Two.



&gt;Twenty.



&gt;Seventy.



These examples show that unstressed syllables in the tail have no separate symbol. However, as we have already explained, the tail can include stressed syllables occurring in words which are not accented; and the rhythm of English speech, which is a characteristic and important part of it, depends on *all* the stressed syllables in the word group, not just those in the accented words, being made to occur at approximately equal intervals of time. So it is necessary for the student to know all of the syllables which are stressed, and not just those which occur in accented words. To mark the stressed syllables in the tail the degree sign is used. Placed low [.] it indicates that the following stressed syllable has, or begins on, the lowest pitch level. Placed high ['] it indicates any stressed syllable of the tail which is higher than the lowest pitch.






*Low Fall:*

^Two, .Peter.

*High Fall:*

^Two, you .silly .fool.



<i>Rise-Fall:</i>	<i>^</i> Two, in <sub>o</sub> deed!
	
<i>Low Rise:</i>	<i>,</i> Two, I °think.
	
<i>High Rise:</i>	<i>^</i> Two, did you °say?
	
<i>Fall-Rise:</i>	<i>^</i> Two, you °mean.
	
<i>Mid-Level:</i>	<i>^</i> Two, per°haps.
	

#### PRE-NUCLEAR PATTERNS

We know the seven main endings that tunes may have, but up to now we have considered only word groups with a single accented word right at the beginning of the group. Now we must consider word groups containing words and syllables before the nucleus. It is convenient to divide the pre-nuclear pattern (i.e. that part of the tune preceding the nucleus) into two parts, the *head* and the *pre-head*. The head begins with the stressed syllable of the first accented word (before the nucleus) and ends with the syllable immediately preceding the nucleus; the pre-head consists of any syllables before the stressed syllable of the first accented word. In the examples below, accented words are again italicised.

1.

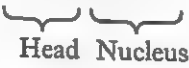
It was an *unusually dark night.*



The head begins with the stressed syllable of *unusually*, that is, the second syllable, and ends with *dark*, the last syllable before the nucleus, which is *night*. Notice that the first (unstressed) syllable of *unusually* belongs to the pre-head, together with the first three words of the word group which are all unstressed.

2.

*Where's John?*



Here the head consists of a single syllable and there is no pre-head, since there are no syllables before the head.

3.

*I could have kicked myself.*



In this case there is no head since there is only one accented word, and that must of course be the nucleus. So the pre-head and the head may occur together or separately, or they may not be present at all if the nucleus is the first syllable of a word group; but the nucleus is always present in every complete tune.

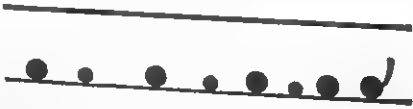
HEADS

There are four different types of head, the *low head*, the *high head*, the *falling head* and the *rising head*.

THE LOW HEAD

In the low head, which in this book occurs only before the Low Rise nuclear tone, all the syllables are said on the same low pitch as the beginning of the Low Rise. For example:

*Someone's bound to come along soon.*



The important (*italicised*) words are accented by means of stress alone, with no help from pitch features of the kind mentioned in dealing with the accentuation of the nuclear word (p. 15). Words which are not accented do not bear stress. For example:

*Don't upset yourself about that.*



In this example the stresses which might be heard in other circumstances on the second syllables of *yourself* and *about* are suppressed, and the four consecutive unstressed syllables are all said more quickly as a result.

The low head is symbolised by placing the mark [,] before it, that is, before the first stressed syllable of the head. In some word groups there is only one accented word in the head, and so this is the only mark used. For example:

,*Don't* be ,*silly*.



However, if there are other accented words within the head, their stressed syllables are preceded by [o], the low placing of this sign showing very low pitch. Unstressed syllables are left unmarked. So the other two examples above read as follows:

,Someone's o,bound to o,come a, long ,soon.  
,Don't up, set yourself about ,that.

## THE HIGH HEAD

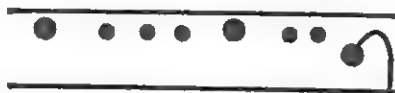
In the high head all the syllables are said on the same rather high pitch. For example:

*Why* did you *tell* me you *couldn't* *come*?



Accent is again indicated by stress alone, and words which are not accented do not bear stress. For example:

*Plenty of people don't really care.*



In this example, the words *people* and *really* are not felt to be important, so no syllable in either word bears a stress because such a stress would indicate accent.

The high head is symbolised by placing the mark ['] before it. In a sentence like the following there is only one accented word in the head and this is the only mark used:

*'What a pity!*



If there are other accented words in the head they have [°] before their stressed syllable. The other two examples above read as follows:

*'Why did you °tell me you °couldn't 'come?*

*'Plenty of people °don't really ^care.*

In this book the high head occurs before all nuclear tones except the Fall-Rise tone.

#### THE FALLING HEAD

The first syllable of the falling head is rather high in pitch and any following syllables gradually carry the pitch lower. For example:

*Everyone's bound to see it sometime.*



In this book the falling head occurs only before the Fall-Rise nuclear tone and the last syllable of the head is always

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lower than the beginning of the Fall-Rise. If there is only one syllable in the head, that syllable is high and level. For example:

*Don't fall.*



The symbol for the falling head is [ˈ] placed before the stressed syllable of the first accented word in the head. If there is only one accented word in the head, then that is the only symbol used; but if there are other accented words, the mark [ˈ] is placed before the stressed syllables of each of them. The examples above read as follows:

\*Everyone's ˈbound to ˈsee it ˈsometime.

\*Don't ˈfall.

## THE RISING HEAD

The rising head is the opposite of the falling head: its first syllable is low in pitch and any following syllables gradually carry the pitch higher. For example:

*How did you manage to do that?*



In this book the rising head occurs only before the High Fall nuclear tone, and the last syllable of the head is lower than the beginning of the High Fall. If there is only one syllable in the head, that syllable is low and level. For example:

*Don't pay him.*



The symbol for the rising head is [ˌ] placed before the stressed syllable of the first accented word in the head. The



stressed syllable of any other accented word in the head is marked with [°]. So the examples above read as follows:

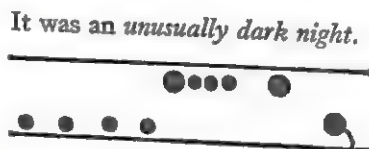
How did you °manage to do that?  
Don't pay him.

# PRE-HEADS

The pre-head of a tune consists of all the syllables which precede the stressed syllable of the first accented word, whether the latter syllable is the nucleus or the beginning of the head. There are two types of pre-head, the *low pre-head* and the *high pre-head*.

# THE LOW PRE-HEAD

All the syllables in the low pre-head are said on the same rather low pitch. For example:



This pitch is not usually so low as that of a final falling nuclear tone, but it must never be higher than the starting pitch of the stressed syllable of the first accented word. Before the Low Fall, the High Fall, the Rise-Fall, the High Rise, the Fall-Rise and the Mid-Level tones it must be lower than the starting pitch of the nucleus; and before the high head and the falling head it must be lower than the initial pitch of the head. For example:

*Low Fall:*

You're a fool.



*High Fall:*

I was at school.



*Rise-Fall:* Oh, *do* you, indeed?



*High Rise:* Did you *see* him?



*Fall-Rise:* You'll be *late*.



*Mid-Level:* And when I *tried* | ...



*High Head:* He can be *absolutely infuriating*.



*Falling Head:* It was an *expensive oversight*.



Before the Low Rise, the low head and the rising head, the low pre-head is on the same pitch level as the start of the rise or the head. For example:

*Low Rise:* You could have *tried*.



*Low Head:* You're looking *very smart*.



*Rising Head:* I've *never* been *there* in my *life*.



Before the high, falling and rising heads the low pre-head may contain stressed syllables, but these are not to be considered accented. For example:

*High Head:* The man was *perfectly right*.



*Falling Head:* The address is *reasonably clear*.



*Rising Head:* John said *nothing* of the *sort*.



It is usual for such stresses to be weakened if not wholly suppressed.

Unstressed syllables in the low pre-head are not marked at all; any unmarked syllables at the beginning of a word group are therefore taken to belong to the low pre-head. Stressed syllables in the low pre-head, if they occur, are marked by placing the symbol [ə] immediately before them. The following examples are thus completely marked:

I was at 'school.

It was an ex'pensive 'over,sight.

The əman was 'perfectly ,right.

**THE HIGH PRE-HEAD** In the high pre-head all the syllables are said on the same relatively high pitch. For example:

But you *can't* do *that*.

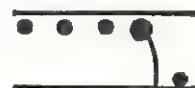


The high pre-head is never very long, rarely containing more than two or three syllables. It is also very much less common than the low pre-head. The high pre-head before a High Fall is said on the same pitch as the beginning of the fall. For example:

You *didn't*!



It was *amazing*!



Before any other nuclear tone or any head the high pre-head is said on a pitch higher than the beginning of the stressed syllable of the following accented word. For example:

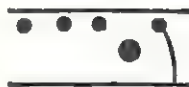
*Low Fall:*

The *brute*!



*Rise-Fall:*

It was *amazing*!



*Low Rise:*

Hullo.



*High Rise:*

At *eleven*?



*Fall-Rise:*            *It wasn't.*



*Mid-Level:*            *At times.*



*Low Head:*            *It's an extraordinary thing.*



*High Head:*            *I can't be bothered.*



*Falling Head:*            *He's the queerest chap.*



*Rising Head:*            *But you intended to go there anyway.*



Stressed syllables may occur in high pre-heads before the low, falling and rising heads. For example:

*Low Head:*            *John was perfectly willing to compromise.*



*Falling Head:* The house is *very expensive*.



*Rising Head:* The train was *absolutely packed*.



As is the case with the low pre-head, these stresses are usually suppressed.

If the first syllable of a high pre-head is stressed, as in the first example, the mark [°] is placed before it:

°John was ,perfectly °willing to ,compromise.

Any following unmarked syllables are to be said on the same high level pitch.

If the first syllable of a high pre-head is unstressed, as in the other two examples above, the symbol [˘] is placed before it, and any following stressed syllable in the pre-head is marked with [°]:

˘The °house is ˘very ex˘pensive.

˘The °train was ,absolutely ˘packed.

If there is no stressed syllable in the high pre-head, the symbol [˘] before the first syllable indicates that all syllables between this mark and the following tone mark belong to the high pre-head. Other examples given above are completely marked as follows:

˘But you ,can't do ,that.

˘You ˘didn't!

˘It was a˘mazing!

˘The ,brute!

˘It was a^mazing!

˘Hul,lo.

˘At e˘leven?

˘It ˘wasn't.

- At ˈtimes.
- It's an exˌtraordinary ˌthing.
- I 'can't be ˌbothered.
- He's the ˈqueerest ˌchap.
- But you inˌtended to ˈgo there ˌanyway.

#### SIMPLE AND COMPOUND TUNES

All the tunes we have dealt with up to now have contained only one nuclear tone; these are called *simple tunes*, and the majority of tunes in English are of this kind. However, there is one very important tune which contains two nuclear tones, and this is called a *compound tune*. It consists basically of a High Fall followed by a Low Rise. For example:

- I ˈlike ˌchocolate.
- We were ˈsorry you ˌcouldn't ˌcome.
- ˈNo-one ˌlikes to be ˌtaken for ˌgranted.

The High Fall may be preceded by a high head if there are important, accented words before it. For example:

- I ˈrather ˈlike ˌchocolate.
- ˈEverybody ˈsaid they were ˈsorry you ˌcouldn't ˌcome.
- ˈAbsolutely ˈno-one ˌlikes to be ˌtaken for ˌgranted.

Every syllable between the High Fall and the Low Rise is on a low pitch. If one of these low syllables is stressed, the word in which it occurs is recognised as being accented and important to the meaning.

This compound Fall plus Rise tune may be very similar to some forms of the simple tune containing the Fall-Rise nuclear tone; but, as we shall see in Chapter II, the two tunes are very different in their meanings. So it is necessary to keep them separate. The first example above *I ˈlike ˌchocolate* represents a pattern like this:

I like chocolate.



But so too does the notation *I ~like chocolate*. So there may be no difference of pattern between the two tunes. Yet there *may* be certain differences between them which it is worth while pointing out. Notice in the first place that, if the fall and rise in pitch both occur on the same word, then we are dealing with the simple Fall-Rise tune. The Fall and the Rise of the compound tune are always on different words. Also, if the rise in pitch takes place on an unstressed syllable, we are again dealing with the simple tune, since the Rise in the compound tune is always attached to a stressed syllable. So the form

I like it.



must represent *I ~like it* because *it* is unstressed.

The more troublesome cases are those in which the fall and the rise take place on different words and the rise is attached to a stressed syllable. For example:

My mother was born in Sheffield.



But even in these cases there *may* be some indications as to whether we are dealing with a simple or compound tune:

1. In the compound tune the fall on *mother* often has a wider range than in the simple tune: it starts on a higher pitch than the simple Fall-Rise and falls to a lower one.
2. In the simple tune the syllables after the fall often gradually rise one after the other; in the compound tune they always remain at the lowest level until the final rise.
3. In the simple tune all the stresses after the fall may be weakened or indeed suppressed altogether; in the compound tune this does not happen.

If all three of these differences are operating, the patterns of the simple and compound tunes will look like this:

My <sup>ˈ</sup>mother was born in Sheffield | (but not my father.)



My <sup>ˈ</sup>mother was <sub>ˌ</sub>born in <sub>ˌ</sub>Sheffield | (Isn't that interesting?)



But these differences are not always operating; the stresses after the fall may be present in both tunes; the syllables after the fall in the simple tune may not start rising immediately; and it may not be possible to tell whether the range of the fall is wider or not so wide. Yet because of the different attitudes that the two tunes convey it is helpful to distinguish them in notation. For example:

<sup>ˈ</sup>Try not to be <sub>ˌ</sub>late, | (even if it's difficult.)

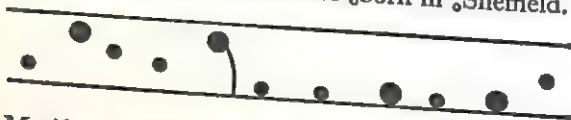
<sup>ˈ</sup>Try not to be <sub>ˌ</sub>late, | (please!)

I <sup>ˈ</sup>hope you'll be <sub>ˌ</sub>able to <sub>ˌ</sub>come, | (even if it's doubtful.)

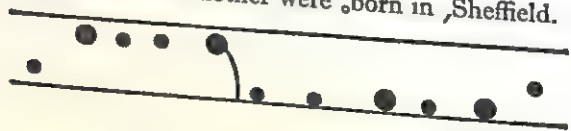
I <sup>ˈ</sup>hope you'll be <sub>ˌ</sub>able to <sub>ˌ</sub>come, | (I really do.)

If the Fall-Rise or the compound Fall plus Rise are preceded by a head, the difference between the two tunes is made clear, because in this book the Fall-Rise always has the falling head before it, and the Fall plus Rise always has the high head before it. For example:

My <sup>ˈ</sup>father and <sup>ˈ</sup>mother were <sub>ˌ</sub>born in <sub>ˌ</sub>Sheffield.



My <sup>ˈ</sup>father and <sup>ˈ</sup>mother were <sub>ˌ</sub>born in <sub>ˌ</sub>Sheffield.



## STRESS AND ACCENT

It may be useful at this point to consider afresh the relation between stress and accent and the way in which our notation shows these features.

We have seen (p. 5) that words are accented when they are important to the meaning in a particular situation and not accented when they are not especially important. All the tone marks which indicate the four types of head and the seven nuclear tones show that the word to which any one of them is attached is accented. So in the examples

It was a re<sup>1</sup>markable <sup>0</sup>effort.

<sup>0</sup>It was <sup>0</sup>perfectly <sup>0</sup>natural.

<sup>0</sup>Andrew <sup>0</sup>certainly <sup>0</sup>tried.

It was a ri<sup>^</sup>diculous <sup>0</sup>thing to <sup>0</sup>do.

the words *remarkable*, *effort*, *perfectly*, *natural*, *certainly*, *tried* and *ridiculous* are all accented, as the tone marks show. But how do we recognise that they are accented when we hear them? Firstly, each of them contains a stressed syllable, and that is always so: every accented word must carry a stress. But stress alone does not necessarily imply accent; in the last two examples, *Andrew* is stressed but not accented, forming the low pre-head, and *thing* and *do* are stressed too, but not accented, being in the tail of the tune. Pitch as well as stress is involved in the recognition of accent. All the nuclear tones have a *movement* of pitch except [<sup>0</sup>], which has a *sustention* of pitch; and this movement or sustention, combined with the stress, makes us recognise them as accented. As for the heads, it is their general pitch shape, combined with stress, which indicates accent. In

<sup>1</sup>What's <sup>0</sup>that?

we know that *What* is accented because it is stressed and high in pitch before the High Fall. In

<sup>0</sup>Don't <sup>0</sup>worry.

we recognise *Don't* as accented because of its low pitch and stress. In

<sup>0</sup>Send it to his <sup>0</sup>home ad<sup>0</sup>dress.

the stress on *Send* at the beginning of the rising sequence marks it as accented; and in

'No-one will ˇknow.

the high-pitched stress at the beginning of the falling sequence marks *No-one* as accented.

Sometimes a jump in pitch to the beginning of the head helps us to identify accent. For example, in

˘You ,mustn't ,worry.

there is a jump down in pitch from the high, unstressed (and therefore very short) *You* to the low, stressed *mustn't*; this jump in pitch reinforces our recognition of the accent on *mustn't*. Similarly in

You could have 'heard him in 'London.

the jump from the low pitch of the pre-head to the stressed syllable at the beginning of the head makes *heard* stand out as accented. But this does not always happen, and it is the general shape of the head, High or Low, Rising or Falling, and the stresses associated with it, which mainly enable us to recognise accent.

This is true of accents within the head as well as at the beginning of it. For example, in

'Peter °wanted to °make them ˇpay for it.

all three of the stresses in the high head mark accented words; and this applies to the other three heads as well. For example:

You were ,only ,trying to ,help him ,out.  
 ,Why on °earth did you °want to do 'that?  
 'Plenty of °people would be pre°pared to ˇhelp.

In these examples all the stresses of the heads show accent, and all the stressed words are therefore recognised as important parts of each message.

In the compound Fall plus Rise tune, stressed syllables be-

tween the Fall and the Rise also mark accented words. For example, in

I 'like the ,colour of the ,paint you've ,used in the ,kitchen.

the words *like* and *kitchen* are accented by their stress and their nuclear pitch movement, whilst *colour*, *paint* and *used* are accented by stress alone.

We can sum up the situation with regard to accent as follows:

1. Any stressed syllable associated with a nuclear tone shows accent.
2. Any stressed syllable in any head shows accent.
3. Any stressed syllable between the two nuclear tones in a compound Fall plus Rise tune shows accent.

As we have seen, the general shape of the head is shown by the symbol placed at its beginning, namely ['], [ˌ], [ˈ] or [ˌˈ]. Other accents in the head are marked by [ˌ] if their pitch is low, as in the low head; and by [ˈ] if it is *not* low, as in the other three heads. In the compound Fall plus Rise tune, the accents between the Fall and the Rise are on a low pitch, and [ˌ] is therefore used to mark them.

When stresses occur in positions other than the three mentioned above, that is, when they occur in pre-heads and tails, they do not indicate accents. So in the four examples

I've ,taught him 'everything I ,know.

°People ,won't eat ,that.

˘Peter ,won't ,mind.

'Blow your ,nose, °darling.

[ˌ] and [ˈ] do *not* mark accent, because they appear only in pre-head or tail. There is no difficulty about stresses in tails, since by definition the nuclear tone occurs on the last important word in the word group; that is therefore the last accented word and any following stresses cannot indicate accent. Once the nucleus has been identified by its pitch behaviour, any following stresses can be ignored for accent purposes, though not for rhythmical purposes of course (see p. 16).

However, we must look a little more closely at stresses in pre-heads. In the example above

I've ,taught him 'everything I \know.

the first three syllables are on a low pitch and *taught* is stressed. If we consider only those three syllables

I've taught him



this could be the beginning of a low head, in which case the stress on *taught* would give it accent. What tells us that it is not part of a low head is what happens afterwards. A low head would continue on a low pitch right up to the nuclear tone, but in our example *everything I* is said on a high pitch, and *everything* has a stress. This can only be a high head and therefore what comes before it must be a low pre-head. In other words, before we can decide whether the pre-nuclear pattern of a word group—*I've taught him everything I* in our example—consists of head alone, or pre-head alone, or, as in this case, both pre-head and head, we must consider the pre-nuclear pattern as a whole. If the pre-nuclear pattern contains no stresses, there is of course no problem: it consists of pre-head only, since a head means at least one pre-nuclear stress. Similarly, when the pre-nuclear pattern shows only one stress, the decision is simple: the single stress marks the beginning of a head and shows accent; and any unstressed syllables before that stress will of course be a pre-head. But when, as in the above example, the pre-nuclear pattern includes more than one stress, it must be viewed as a whole. Only then can we decide whether all the pre-nuclear stresses fall within the head and are therefore all accents; or whether, like that of *taught* above, the first of the pre-nuclear stresses—a pre-head rarely contains more than one stress—forms part of a pre-head and so is not to be considered an accent.

The other example above

°People ,won't eat ,that.

has two stresses in its pre-nuclear pattern and shows exactly the same process. *People* is stressed and on a high pitch; it might, therefore, be the beginning of a high head; but the low-pitched syllables which follow and the stress on *won't* make this impossible, and we are forced to interpret *People* as a high pre-head containing a stress and what follows as a low head.

Finally, consider the following example:

°Andrew was ,quite °sure he'd \lost it.



The low pitch of the first four syllables and the two stresses could quite well be the beginning of a low head; but after *quite* the syllables do not stay low, as they would in a low head: on the contrary, they rise. So the stressed *quite* must be the beginning of a rising head; all before it must be a low pre-head and the stressed *Andrew* is not an accent. Notice the difference from

°Andrew was °quite °sure he'd \lost it.



In this case the gradual rise in pitch starts right at the beginning of the tune; so the rising head starts with *Andrew*, the stress on *Andrew* indicates accent, and there is no pre-head.

In pre-heads and tails we use [°] and [°] again, but now they mark stressed syllables and do not indicate accents. Once more [°] is used when the pitch is low, that is, in the low pre-head and in tails after falling nuclear tones; and [°] is used when the pitch is *not* low, that is, in the high pre-head and in tails following the Low Rise and High Rise nuclear tones. In the tail of a Fall-Rise nuclear tone, as for example in

˘Peter ˘won't ˘mind.



˘Peter ˘won't ˘carry it.



we use [˘] to mark the stresses, on the understanding that the final rise takes place on, or begins from, the last [˘] mark.

# EMPHASIS

There are various ways in which a whole word group can be made to sound more lively, more emotional, more *emphatic* by means of pitch. Compare for instance

*The* fool.      with      ˘*The* fool

The use of the high pre-head in the second example gives a liveliness to the whole word group which is far greater than that shown by the first example, with the low pre-head. This is not a question of accent, which affects single words, but rather of *emphasis*, which affects whole word groups; in both examples *The* is unstressed and *fool* is accented, and the high pre-head does not make *The* stand out as an important word. What it does, in combination with the Low Fall, is to make the whole utterance more exclamatory, more emphatic, as the exclamation mark suggests. The more the high pitch of the high pre-head contrasts with what follows, the more emphasis is given; so ˘*The* fool sounds quite emphatic because of the contrast between the high pitch of *The* and the much lower pitch at the beginning of *fool*. On the other hand ˘*The* fool does not sound so emphatic, because of the lack of contrast between the high-pitched *The* and the high pitch at the beginning of *fool*. Other examples showing considerable emphasis because of this contrast are:

˘You ,can't do ,that.

˘I ,simply ˘don't be'lieve it.

Another common way of adding emphasis is by modifying the shape of the head. For instance, the high head can be modified for emphasis by making the stressed syllable of each accented word a step lower in pitch than the previous one. For example:

I simply don't know what to do.



This series of downward steps makes the whole word group sound weightier than the normal high head does. We show this emphatic treatment of the high head by repeating the head mark ['] at each stress:

I 'simply 'don't know 'what to do.

This may be referred to as either the emphatic high head or the *Stepping Head*.

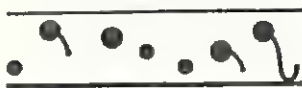
The falling head is modified for emphasis by having a series of falls, one from each stressed syllable, instead of the single fall of the normal falling head. For example:

You can't expect me to hold your hand.



If there are no unstressed syllables to carry the falls, the stressed syllables do so themselves. For example:

I don't really believe that.



We indicate this emphatic treatment of the falling head by again repeating the head mark ['] before each stressed syllable; so our two examples are marked as follows:

You 'can't ex'pect me to 'hold your 'hand.  
I 'don't 'really be'lieve 'that.

This may be referred to as the emphatic falling head or the *Sliding Head*.

The rising head is emphasised similarly: there is a series of rises, one from each stress, instead of the single rise. For example:

Why on earth did you want to do that?



If there are no unstressed syllables to carry the rises, the stressed syllables do so themselves. For example:

John simply can't bear it.



Again this treatment is shown by repeating the head mark [,] at each stress; so our examples read as follows:

Why on ,earth did you ,want to do 'that?  
John ,simply ,can't 'bear it.

This may be referred to as the emphatic rising head or the *Climbing Head*.

Even greater emphasis can be added by having a High Fall tone at each stressed syllable in the head. This occurs before a final High Fall or Fall-Rise nuclear tone. For example:

'Fancy 'anyone 'wanting to do 'that!  
It was an 'abso'lutely 'terrible 'party.

These emphatic forms will all find their place in the following chapters. There are others, such as changes of pitch range and the use of different voice-qualities, which are beyond the scope of this book; but their existence should be borne in mind and listened for.

TUNES AND  
TONE GROUPS

A simple tune may have a low pre-head, a high pre-head or no pre-head at all; it may have one of the four different kinds of head or no head at all; and it will have one of the seven nuclear tones (with or without the appropriate tail). If every one of these parts of a tune can be combined with every other part, the total number of basic pitch patterns will be 105, without even considering compound tunes. But it is not necessary to deal with 105 or more different units for two reasons:

1. Some of the patterns occur very much more frequently and with a much wider usefulness than others; attention must be concentrated, at least for a time, on the commonest ones.

2. Some patterns which are different have differences of meaning so slight that they would be very difficult to define in any very helpful way. Indeed some patterns which are different have exactly the *same* meaning, so far as the intonation is concerned. This is the case with the two examples below:

'John was 'late.  
But 'John was 'late.

The difference between the two tunes is certainly very slight—a low pitched unstressed syllable at the beginning of the second example which is absent in the first—but even so the actual patterns of pitch are not identical. Yet the meaning, or at any rate that part of it which the intonation gives, is exactly the same in both cases; and as it is meaning which is the really important factor, we can usefully group together any tunes which mean substantially the same. Such a grouping of tunes all conveying the same attitude on the part of the speaker is called a *Tone Group*. Besides expressing the same attitude, the tunes in a tone group also have one or more pitch features in common, as the following specification makes clear. So a tone group is unified and distinguished from all other tone groups both by the attitude it conveys and by the pitch features of its tunes.

In this book ten tone groups are described and practised.

Each has been given a mnemonic, a name which will serve to remind the learner of some or all of the pitch features in the tone group by evoking for him some commonplace situation:

1 *The Low Drop*: imagine a small child, standing on the bottom stair and then jumping down to the foot of the staircase: *Low Fall*.

2 *The High Drop*: now imagine a parachutist descending from a great height and finally landing: *High Fall*.

3 *The Take-Off*: your plane taxis along the runway at speed: *Low Pre-head* and *Low Head*. Then finally it begins to rise into the air: *Low Rise*.

4 *The Low Bounce*: first you hold a ball at arm's length high in the air: *High Head*. Then, when you have thrown it to the ground, it rebounds into the air: *Low Rise*.

5 *The Switchback*: now you are enjoying a ride on the switchback at a fair. It takes you down: *Falling Head*. Then up and down and up again: *Fall-Rise*.

6 *The Long Jump*: imagine you are at the Olympic Games. You watch the long jumper running along the track: *Low Pre-head*. He then hits the board and his leap carries him forwards and upwards: *Rising Head*. And finally he falls into the sand pit: *High Fall*.

7 *The High Bounce*: you are about to make a winning smash at table-tennis. You hit the ball hard, shoulder-high: *High Head*. Then the ball bounces up from the surface of the table, some feet above the floor: *High Rise*.

8 *The Jackknife*: at the swimming-pool you catch sight of a spring-board diver in the middle of his jackknife dive. He is bent double, head and feet both pointing to the water: *Rise-Fall*.

9 *The High Dive*: then you watch the swimmer make his dive from the high board. He plunges in: *High Fall*. He disappears for a second and then rises to the surface again further down the pool: *Low Rise*.

10 *The Terrace*: now back at your hotel, you see a fellow visitor walk across the terrace: *High Head*. He then descends to the rose-garden overlooking the river: *Mid-Level*.

Now follows the specification of all the pitch features found

in the tunes of each of these tone groups. Items enclosed in brackets may be present or absent; unbracketed items must be present. Tails are not mentioned since their presence or absence never affects the intonation meaning. Emphatic forms of the tone groups are listed separately. This is merely to make the presentation clearer. It does not imply any difference of attitude between the emphatic and unemphatic tunes of any one tone group; and the attitudes described in Chapter II apply whether tunes are emphatic or not.

THE TEN TONE  
GROUPS:  
UNEMPHATIC

1 THE LOW DROP (Low Pre-head+) (High Head+)  
Low Fall

*E.g.* \No. \Nobody. Im\possible. It's \Arthur's °turn.  
'Sit \down. I 'don't be\lieve it.  
'Why don't you °look where you're \going?

2 THE HIGH DROP (Low Pre-head+) (High Head+)  
High Fall

*E.g.* \No. \Splendid! It's a\mazing. 'What's \that?  
I 'liked it im\mensely. He 'doesn't °really \know the  
°answer.

3 THE TAKE-OFF (Low Pre-head+) (Low Head+)  
Low Rise

*E.g.* \No. \Sometimes. I \think so.  
'Don't \worry a°bout it. It's \not so \bad.  
'Nobody's going to °take it a\way from you.

4 THE LOW BOUNCE (Low Pre-head+) High Head+  
Low Rise  
or  
High Pre-head+Low Rise

*E.g.* 'What's \that? 'Try not to be \late.  
'Will you be °staying to \lunch, °Tony?  
—Is \John °going to °be there? —Hul\lo.

- 5 THE SWITCHBACK (Low Pre-head+) (Falling Head+)  
Fall-Rise

*E.g.* ˘No. ˘Possibly. ˘Some people can ˚do it.  
You can ˘try. ˘No-one ˚wants to ˘force you to ˚play.  
It ˘isn't ˚only a ˚question of ˘money, you ˚know.

- 6 THE LONG JUMP (Low Pre-head+) Rising Head+  
High Fall

*E.g.* ˘Try it a˘gain. You ˘didn't ˘ask me to.  
˘How on ˚earth did they ˚manage to ˘get there?  
Well, ˘can you re˚turn it to ˘morrow, ˚then?

- 7 THE HIGH BOUNCE (Low Pre-head+) (High Head+)  
High Rise

*E.g.* ˘Sugar? Is ˘this the ˚one you ˚mean?  
You ˘think I'd en˘joy it?  
˘Why don't I ˚write to the ˘secretary, did you ˚say?

- 8 THE JACKKNIFE (Low Pre-head+) (High Head+)  
Rise-Fall

*E.g.* ˘No. ^Certainly. ^Lots of ˚people ˚do it.  
It's ri^diculous. I can i^magine how ˚tired you ˚were.  
I can ˘hardly ˚wait to ^hear about it.

- 9 THE HIGH DIVE (Low Pre-head+) (High Head+)  
High Fall+(Low Accents+) Low  
Rise

*E.g.* ˘Andrew was the ˘winner. ˘Most people ˚tell me ˘that.  
Yes, I ˘thought his ˚face was fa˘miliar.  
˘Going by ˘underground would be the ˘quickest.  
The ˘little old ˚man in the ˘corner's been ˚waiting ˘longest.

## 10 THE TERRACE

(Low Pre-head+) (High Head+)  
Mid-Level

- E.g.*    ˈThen | (I went out for a walk.)  
          ˈAir ˚travel | (I find so frightening.)  
          Oc˚casionally | (I meet him on the train.)  
          Well, 'since you inˈsist, | (I will have a drink.)  
          'When did you ˚see your ˈbrother | (to ask him about it?)

THE TEN TONE  
GROUPS: EMPHATIC

## 1 THE LOW DROP

High Pre-head + (High Head +)  
Low Fall  
or  
(Pre-head+) Stepping Head+Low  
Fall

- E.g.*    ˉThe ˌfool! ˉI said 'no such ˌthing.  
          I 'can't 'hear what you're ˌsaying.  
          ˉIt 'isn't like 'that at ˌall.

## 2 THE HIGH DROP

High Pre-head + (High Head +)  
High Fall  
or  
(Pre-head+) Stepping Head+  
High Fall  
or  
(Pre-head+) High Fall(s)+High  
Fall

- E.g.*    ˉI'm not ˌsure. ˉThey 'don't ˚really ˌlike it.  
          They 'simply 'don't know 'what to ˌdo.  
          ˌFancy ˌanyone ˌwanting to do ˌthat.

## 3 THE TAKE-OFF

High Pre-head+Low Head+Low  
Rise

- E.g.*    ˉWell, ˌdon't make ˌso much ˌfuss about it.  
          ˉBut you ˌdidn't ˌhave to wait ˌlong.  
          ˉIt's got ˌnothing to ˌdo with ˌyou.

## 4 THE LOW BOUNCE

High Pre-head + High Head + Low Rise

*or*

(Pre-head +) Stepping Head + Low Rise

*E.g.*     $\neg$ I 'promise I won't ,tell °anyone.  
           ' Oughtn't we to 'book in ad,vance?  
            $\neg$ Come when'ever you 'feel you'd ,like to.

## 5 THE SWITCHBACK

High Pre-head + (Falling Head +) Fall-Rise

*or*

(Pre-head +) Sliding Head + Fall-Rise

*or*

(Pre-head +) High Fall(s) + Fall-Rise

*E.g.*     $\neg$ We shall be √late.  $\neg$ It'll °do for the °time √being.  
           You'll °never be °able to °keep it √up.  
           It was an 'abso'lutely 'terrible √party.

## 6 THE LONG JUMP

High Pre-head + Rising Head + High Fall

*or*

(Pre-head +) Climbing Head + High Fall

*E.g.*     $\neg$ But it'll ,do you a °lot of 'good.  
           ,Why on ,earth did you ,say you 'couldn't?  
            $\neg$ Pa,ricia ,simply ,can't 'bear it.

## 7 THE HIGH BOUNCE

High Pre-head + (High Head +) High Rise

*or*

(Pre-head +) Stepping Head + High Rise

*E.g.*    ˉD'you 'mean it? ˉYou 'haven't °seen it 'anywhere?  
              ˉWould you 'mind if he 'comes on 'later?

8 THE JACKKNIFE            High Pre-head + (High Head+)  
                                      Rise-Fall  
                                      *or*  
                                      (Pre-head+) Stepping Head+  
                                      Rise-Fall

*E.g.*    ˉOf ^course! ˉBut 'will it °really ^help?  
              Is there 'any 'reason to be^lieve that?  
              ˉWell, pre'tend you 'don't ^know him.

9 THE HIGH DIVE            High Pre-head + (High Head+)  
                                      High Fall+ (Low Accents+) Low  
                                      Rise  
                                      *or*  
                                      (Pre-head+) Stepping Head+  
                                      High Fall+ (Low Accents+) Low  
                                      Rise

*E.g.*    ˉI was 'sure I could re,ly on ,you.  
              ˉMy 'father and 'mother ,came from ,Bristol.  
              Well, 'Joan and 'Tim 'Bennett are the ,most ,likely to  
                  °help.

10 THE TERRACE            High Pre-head + (High Head+)  
                                      Mid-Level  
                                      *or*  
                                      (Pre-head+) Stepping Head+  
                                      Mid-Level

*E.g.*    ˉUn>fortunately, | (I can't.)  
              ˉNo matter 'what he >says, | (just carry on with it.)  
              For the 'sake of 'peace and >quiet | (ignore her bad be-  
                  haviour.)

## II Intonation and Meaning

### GENERAL

It has often been pointed out, and rightly, that no tone group is used exclusively with this or that sentence type—question, statement and the like—and also that no sentence type always requires the use of one and only one tone group. As a concrete example it would be quite untrue to say that sentences having the form of a question are always said with the Low Bounce. What is true, though, is that some sentence types are more likely to be said with one tone group than with any other: more Yes-No questions, for instance, are said with the Low Bounce than with any other tone group. In this sense one can speak of a 'normal' tone group for a particular structure, and whenever this applies we will mention it in the following pages. Broadly speaking however any sentence type can be linked with any tone group.

In this chapter we shall consider the effect of our ten tone groups in association with each of five main sentence types, *statement*, *wh-question* (containing interrogative words such as *why*, *when*, *where*, *who*, etc.), *yes-no question* (to be answered by *yes* or *no*), *command* and *interjection*; and we shall try to explain at every step the contribution which the tone group makes to the total meaning of the word group. The five sentence types are, and are meant to be, very wide and at times overlapping categories, and we shall not try to define or limit them. They will simply provide examples of the working of intonation in very different sentence structures.

This implied separation of intonation and sentence structure is an analytical procedure which is thoroughly justifiable as an aid to teaching and learning, but it should be remembered that in reality that part of the speaker's meaning which is assumed to be carried by the structure of the sentence—words and word order—and that part attributed to intonation are welded together to form the total meaning of the utterance at a particular time and in a particular context. However, the student using this book undoubtedly understands the basic

meaning of English words, though not the role of intonation; so the separation can and does exist for him, and it is convenient to make use of this in what follows.

So this chapter provides a description of the attitudes conveyed by the different tone groups in association with the various sentence types. This description is a difficult business because it involves using words to suggest effects which are usually achieved by intonation. This means that words alone do not always give a very accurate impression of the attitude conveyed, yet enough can be done to produce a basis for the further development of the student's comprehension which will be tackled in Chapters III, IV and V.

## The Ten Tone Groups

### I *The Low Drop*

#### STATEMENTS

All statements associated with tone groups containing falling nuclear tones (the Low Drop, the High Drop, the Long Jump and the Jackknife) sound *definite* and *complete* in the sense that the speaker wishes them to be regarded as separate items of interest. For example, if we say

He was ,tall, | ,dark | and ,handsome. ||

we are treating each of these three attributes as being a complete and separately interesting feature of the man; but if we say

He was 'tall, | 'dark | and ,handsome. ||

we are linking the three together into a single, composite picture. In the same way the final item in a list which is taken to be complete is normally said with the Low Drop, the other items in the list having a tone group with a rising nuclear tone.

#### *Examples*

You can have 'tea, | or 'coffee | or ,milk. ||

You can 'send it ,home, | or 'leave it ,here | or 'take it ,with you. ||

The use of the Low Drop for the last word group in each of these examples implies that the list is really complete, that there are no other possibilities.

If the Low Drop has no head, it typically conveys *detachment*, a *lack of involvement* in the situation. This may be variously interpreted as *coolness*, *dispassionateness*, *reserve*, *dullness*, and possibly *grimness* or *surliness*, on the part of the speaker.

### Examples

#### (i) Answers to questions

What's your name?	Johnson.
How old are you?	Twenty.
Occupation?	I'm a shop assistant.
D'you work in London?	Yes, I do.
D'you take sugar?	I don't, no.

#### (ii) Announcements

You've got paint on your jacket.  
 You're a fool.  
 I must go.

#### (iii) Comments

I've got the sack.	I can believe it.
I promised him nothing.	I should hope not, indeed.
You can go to blazes.	So that's how you feel about it.

If the High Drop were used instead of the Low Drop for these examples, with the High Fall nuclear tone rather than the Low Fall, the speaker would sound much less detached, much more involved in the situation.

In examples containing a head, the effect of the Low Drop is of very considerable *power* and *strength*, in addition to the definiteness and completeness mentioned before. This power may lend itself to utterances of a *categoric*, *weighty*, *judicial*, *considered* kind.

*Examples*(i) *Answers to questions*

Are you sure?	'Abso°lutely ,certain.
What shall I do?	I 'simply °can't i\magine.
Can't we do something?	You 'must be ,patient.

(ii) *Announcements*

He's the 'stupidest °man I ,know.  
 I en'tirely a,gree with you.  
 I 'hope it'll be a ,lesson to you.

This tone group is commonly used to give weight to expressions of both approval and disapproval, of both enthusiasm and impatience.

*Examples*

Why did he do it?	I ,haven't the 'slightest i\dea.
What was it like?	It was 'simply ,terrible.
Was it nice?	It was 'perfectly ,wonderful.
How do I look?	'Absolutely ,ravishing.

## WH-QUESTIONS

With the Low Drop these questions sound *searching, serious, intense, urgent*, because of the power that the tone group carries. This power may again be used to reinforce both approval and disapproval.

*Examples*

Now 'where did I °put my ,pipe?  
 'Why did you ,do such a ,stupid °thing?  
 'How can I ,thank you?  
 'What can I °get you to ,drink?  
 'Why don't you °look where you're ,going?

Extra power can be conveyed by these questions if the special finite is accented, rather than the interrogative word.

*Examples*

How 'could you be so ,stupid?  
 How 'can I ,thank you?

The general effect is to lend such questions an exclamatory air, as if the speaker were saying that he could not begin to think how to answer his own question.

If the Low Fall occurs on the *wh*-word, as in single-word questions or in longer questions with only the *wh*-word accented, the attitude is again one of *detachment* and they often sound *flat* or *unsympathetic*, even *hostile*.

*Examples*

Got any cigarettes?	\Why?
I've found a way to do it.	\How?
Someone told me to tell you.	\Who told you to tell me?
I've been there often.	\When have you been there?

The use of the High Fall instead of the Low Fall in such examples makes the questions sound altogether more interested and more concerned.

## YES-NO QUESTIONS

As we have already said, the most common way of asking yes-no questions is with the Low Bounce. When the Low Drop is used, the question is put forward as a *serious* suggestion or as a subject for *urgent* discussion.

*Examples*

Well 'couldn't we \borrow some 0money?  
 'Would you pre°fer \this 0chair?  
 'Shall we post°pone it till \Tuesday?

The Low Drop is also used when we are trying to keep someone to the point, to make him give a straight answer to a straight question.

*Examples*

But 'did you °see him on \Sunday?  
 'Will you be °there by \six?

Questions beginning with 'Will you . . .' are more often than not imperatives, and very strong ones at that.

*Examples*

'Will you be ,quiet!

'Will you °stop ,pestering me!

It would be a bold child who would dare to answer either question!

With negative questions of this kind the Low Drop gives a purely exclamatory effect.

*Examples*

'Isn't it ,wonderful!

'Haven't they °made a ,mess of it!

'Wouldn't you °think they'd ,do something a,bout it!

Similarly, 'Would you be,lieve it! is entirely exclamatory. Extra exclamatory force can be obtained by placing the nuclear tone on the special finite.

*Examples*

,Isn't it °wonderful!

,Aren't you a ,lovely °cat!

,Didn't they °make a ,mess of it!

In alternative questions the Low Drop is used to mark the last of the possibilities, the previous ones having tone groups with a rising nuclear tone.

*Examples*

'Would you like ,tea | or ,coffee? ||

'Have you seen ,John | or 'is he °still a ,way? ||

The fall in the last word group implies that these are the *only* possibilities.

For question tags—*isn't it?*, *won't there?*, *oughtn't you?* in the examples below—the Low Drop is used when the preceding word group also ends with a Low Fall nuclear tone and when the speaker is *demanding agreement* from the listener.

*Examples*

What a 'beautiful \day, | \isn't it?

There'll be \seven of us, | \won't there?

You 'ought to be a \shamed of your \self, | \oughtn't you?

Question tags are also used independently as comments on statements made by other speakers. If the Low Drop is used in these circumstances it conveys either *lack of interest* or *hostility*.

*Examples*

I've just come back from Paris.

\Have you?

John damaged your car today.

\Did he?

If the High Fall is used for such comments, the speaker sounds interested and not hostile at all.

## COMMANDS

The power of the Low Drop is very evident with commands. They sound *very serious* and *very strong*. The speaker appears to take it for granted that his words will be heeded, that he will be obeyed.

*Examples*

'Come and have \dinner with us.

'Try the \other \key.

Now 'take it \slowly.

For 'heaven's \sake be \careful.

'Don't be ri\diculous.

This tone group is particularly common with commands containing *do* and *please*; these emphatic words combine with the Low Drop to produce a very powerful effect.

*Examples*

'Do stop \tickling.

'Please be \quiet.

Sometimes the Low Drop, with a Low Fall nuclear tone

alone and no head, is used for short commands. These sound *unemotional, calm, controlled, often cold*.

*Examples*

\Don't. \Take it. \Sit. °Fido.  
\Gently, you °clumsy °man.

## INTERJECTIONS

The power of the Low Drop makes it a very suitable tone group for interjections. This power is at its greatest in interjections where a head is present, and for these the Low Drop is commonly used.

*Examples*

'Oh \good! 'How ri\dicrous!  
How 'very pe\culiar! 'What \nonsense!  
What a 'lovely °day for a \picnic!  
You 'lazy °good for nothing \wretch!

In shorter interjections, when the Low Drop has no head and there is only the one accent, the power of this tone group is somewhat less in evidence; and the interjections sound *calm, unsurprised, self-possessed, reserved*.

*Examples*

\Good. \Right. \Oh. \Nonsense.  
Good \morning. Good \evening.

Greetings like the last two examples can also be said with *Good* accented; in this case the power of the Low Drop is underlined and they sound rather ponderous. Notice, finally, that \Thank you and \Thanks express genuine, though unexcited, gratitude.

## 2 The High Drop

### STATEMENTS

Statements sound as complete and definite with the High Drop as they do with the Low Drop, but they no longer sound

reserved or detached. On the contrary, they give the impression of *involvement in the situation*, of *participation*, and of a *lightness* and *airiness* which is in contrast to the weight and power of the Low Drop.

### Examples

What time is it?	It's 'half past 'twelve.    I 'didn't °realise how 'late it was.
How did the game go?	'Very 'well.    We °won sur'prisingly 'easily.
Is Mike still doing well?	'Yes,   'splendidly.    I can 'hardly be'lieve it.

This lightness of the High Drop is often an indication of *warmth*, of a desire not to appear cool towards the listener; and because of this the High Drop is very frequently used in everyday conversation.

### Examples

Can you come and see me?	I'm a'fraid I 'can't.    I've 'got to °catch a 'train.
What's the time?	I 'don't 'know.    I sup'pose it's about 'twelve.

Consider *It was a 'very °dark 'night*, said with the Low Drop: this would be appropriate as the opening of a story, where the narrator wishes to keep aloof from the proceedings; but in conversation, for instance as an answer to the question *How did you manage to lose yourself?* it would usually be more suitable to use the High Drop, *It was a 'very °dark 'night*, since it is lighter in tone and less solemn-sounding.

### WH-QUESTIONS

The High Drop is probably the most common way of asking these questions. It avoids the seriousness and urgency of the Low Drop, and such questions sound *brisk*, *businesslike*, *considerate*, *not unfriendly*.

*Examples*

- 'What's the 'time?  
 'When did you ar'rive?  
 'How 'long did it °take you to 'get here?  
 'Where on °earth have you 'been all this °time?

An even more friendly way of asking these questions is with the Low Bounce; the business-like attitude of the High Drop is then replaced by interest in the other person and friendliness towards him.

If there is no head and the High Fall nuclear tone occurs on the *wh*-word, there is no detachment or flatness as with the Low Drop. On the contrary, the questions sound *bright* and *interested*.

*Examples*

- |                              |                            |
|------------------------------|----------------------------|
| I saw the Queen today.       | 'Where?                    |
| I know an easy way to do it. | But 'how?                  |
| We'll meet tomorrow.         | Well 'when shall we °meet? |

## YES-NO QUESTIONS

As with the Low Drop, yes-no questions asked with the High Drop are put forward as suggestions or as subjects for discussion and decision. The difference is that the Low Drop sounds more serious, whereas the High Drop sounds *lighter* and *less urgent*. Often enough the speaker puts the question so that he may answer it himself negatively; he may therefore sound *sceptical* about the result.

*Examples*

- |                               |                                     |
|-------------------------------|-------------------------------------|
| John says he's got an alibi.  | 'Can he 'prove it?    (I doubt it.) |
| Shall we tell Frank about it? | 'Dare we 'risk it?                  |
| Shall we try again?           | Well 'would it be °any 'use?        |
| I can't get comfortable.      | 'Would you pre'fer 'this °chair?    |
| I don't know what to do.      | 'Can I 'help you at °all?           |

Question tags have the High Fall nuclear tone on the special finite when the preceding word group ends either with a High Fall or with a rising nuclear tone of some kind. In either case, as with the Low Drop, the speaker is *demanding agreement*.

*Examples*

It's ri'diculous, | 'isn't it?  
 You're ,not ,frightened, | 'are you?  
 It's 'not im^possible, | 'is it?  
 'John could do ,that, | 'couldn't he?

Used as independent comments, these phrases express *mild surprise but acceptance of the listener's statement*.

*Examples*

I like it here. 'Do you? || (I'm glad of that. I thought you mightn't.)  
 She's thirty-five. 'Is she? || (I thought she was younger.)  
 They won't help us. 'Won't they? || (That's interesting.)

With a dissenting word the question demands scrutiny of something which the listener appears to be assuming.

*Examples*

I'm glad the car's all right  
 again. But 'is it? || (That's the whole point.)  
 It'll be easy if John helps. 'Will he, ,though? || (We're not sure.)

## COMMANDS

With the High Drop, commands seem to *suggest a course of action* rather than to give an order, as they do with the Low Drop; and even if the intention is to give an order, the speaker does not seem to be worrying whether he will be obeyed or not.

*Examples*

What shall I do with this  
 rubbish? 'Burn it.  
 How much d'you want for it? 'Make me an 'offer.  
 This tea's too hot. 'Put some more 'milk in it.  
 But the lid doesn't fit. 'Try °turning it the °other way  
 'round.

## INTERJECTIONS

The High Drop here expresses *mild surprise*, with very much less power and impact than the Low Drop; and the speaker sounds *less reserved, less self-possessed*.

*Examples*

Good morning, Jack.

Good 'morning, ʃFred. || (I didn't expect to see you here.)

Here's your pen.

'Oh, | 'thank you. || (I thought I'd lost it.)

It's six o'clock.

'Heavens! || (I'm late.)

I must stay in and work.

How 'very 'noble of you!

We've sold our house.

What an ex'traordinary °thing to 'do!

Look, it's snowing.

'Oh, | 'yes. || 'So it 'is.

3 *The Take-Off*

## STATEMENTS

Statements with the Take-Off invite a further contribution to the conversation from the listener.

*Examples*

Good morning, Mr. Thomson. (Good morning.) || It's a ,nice ,day.

Hullo, Frank.

(Hullo, Jimmy.) || You're ,looking ʃvery ,smart. || (Going to a wedding?)

Come in and sit down.

It's ,very ,nice of you.

Have you heard about Max?

,No.

Usually the speaker gives (and wishes to give) the impression that he is *reserving judgment* until he has heard more from the listener.

*Examples*

Have you any money on you?

,Yes.

D'you go to the theatre?

,Sometimes.

Shall we be in time?

I ,think °so.

Can I have your autograph?

,If you ,like.

Going on from this *guarded* attitude, the Take-Off is often used to *appeal* to the listener to change his attitude, which the speaker considers wrong.

*Examples*

I shall have to sack him.	You ,can't do ,that.    (He's too useful.)
What a terrible play!	It ,wasn't as ,bad as ,all ,that.
You said we could come on Tuesday.	It's ,not ,Tuesday to ,day.
Must I do it now?	,Not if you ,don't ,want to.
I'm most grateful to you.	,That's all °right.    (It was nothing at all.)

Very common is the use of this tone group in *resentful contradictions*.

*Examples*

You haven't written that letter.	,Yes I ,have.    (I wrote it this morning.)
There's our train.	,No it's ,not.    (It's the next one.)

Notice that the implied criticism of the listener may be because he is blaming himself too much or praising the speaker too much, when the statement sounds *deprecatory*.

*Examples*

You've done a fine job.	I ,don't ,know.    ,You could have ,done it ,just as ,well.
I feel terrible about it.	You've ,nothing to re,proach yourself °with.    It ,wasn't ,your °fault.

This tone group is also used for *continuative* purposes, to show that there is more to be said, as, for example, in enumerations:

,One, | ,two, | ,three, | ,four, | ,five, |

If the enumeration is completed the last item has a falling tone:

You can have ,coffee, | or ,tea, | or 'cocoa. ||

In the examples below, where the tone group is again used to express non-finality, the *deprecatory* attitude, absent in the simple enumeration, is present, as though the speaker were denying that his utterance contained anything very new or interesting.

### Examples

And ,when I ,got °there | he 'gave it me.

I ,went ,up to him | and he 'snubbed me.

## WH-QUESTIONS

When the nucleus is the interrogative word the effect may be either of repeating the listener's question or of asking for information to be repeated. In both cases the questioner's tone is *wondering*, as though he was mildly puzzled that such a question should have been asked or that he should have been given the information he was given.

### Examples

The meeting's at five. ,When? || (I thought it was six.)

How did he do it? ,How did he °do it? || (Perfectly obvious.)

His name was Scroggs. ,What was °that? || ,Scroggs?

It is fairly rare to ask any but the above repeated type of *wh*-question with the Take-Off; any other sounds very calm but very *disapproving* and *resentful*.

### Examples

You shouldn't have done it. And ,what's it °got to °do with ,you, may I °ask?

Please don't do that. And ,why ,shouldn't I? || (It's a free country.)

## YES-NO QUESTIONS

Such questions almost invariably express *disapproval* or *scepticism* and should only be used where this is appropriate.

*Examples*

You mean to say you're  
 getting married? ,Is it so ˌvery sur,prising?  
 I'm sorry now that I did it. ,Are you ,really ˈsorry?

When used as independent comments, question tags said with the Take-Off show exactly the same disapproval and scepticism.

*Examples*

I saw you on Wednesday. ,Did you? || (I thought it was Thursday.)  
 He's only thirty-five. ,Is he? || (He looks about fifty.)

On the other hand, when they are used in conjunction with a preceding statement, question tags having this tone group do *not* express this disapproving, sceptical attitude. Nor do they demand confirmation of the speaker's view, as with the Low Drop and the High Drop. Rather they leave the listener free to answer either *Yes* or *No*, though it is very clear that the speaker inclines to one view rather than the other and that the listener's agreement with that view is *expected*.

*Examples*

It's about 'ten o'clock, | ,isn't it?  
 You 'didn't feel ˈvery 'well, | ,did you?  
 I 'don't think you could have ˌdone it, | ,could you?

Notice that when a speaker says:

She's a 'nice ˌgirl, | ,isn't she?

he has probably not met the girl concerned, or at any rate not completely made up his mind about her niceness, since he is genuinely concerned to have the listener's view; whereas when he says:

She's a 'nice ˌgirl, | 'isn't she?

he almost certainly has met the girl and formed an opinion

about her niceness, and is *demanding* confirmation of that opinion by the listener.

The question tags *will you?*, *won't you?*, *would you?* are commonly used after imperative forms in order to make it plain that the command is in fact a form of invitation.

### Examples

'Come and sit ,down, | ,won't you?

'Come over ,here a ,minute, | ,will you?

'Make mine a ,sherry, | ,would you?

Contrast this with the use of a falling tone on *will you!*, which strengthens and emphasises the command.

### Example

'Stand ,still, | ,will you!

Direct question tags, i.e. those which are in the negative when the preceding statement is in the negative, or in the affirmative when the statement is in the affirmative, *always* have the Take-Off. Such utterances are used to acknowledge something which has previously been stated, to refer back to something already established and accepted by both parties.

### Examples

What a lovely dress!

You 'like it, | ,do you?

I slapped John's face today.

You've 'quarrelled with him, | ,have you?

## COMMANDS

The Take-Off is not widely used with commands except those beginning with *Don't*, when the effect is of *appealing to the listener*, exactly as with statements.

### Examples

I'm going to sack him.

,Don't do ,that. || (He's not a bad chap.)

I'm afraid I've broken it.

,Don't ,worry about ,that.

This tone group is also commonly heard with a few short commands, when they are intended as a rather *calm warning* or *exhortation*.

*Examples*

ˌCareful. ˌSteady. ˌWatch. Aˌgain.

With either the Low Drop or the High Drop all these examples would sound much more like orders and less like appeals.

## INTERJECTIONS

Most interjections are rarely said in this way, but some—usually short—quite commonly have this tone group; some seem to imply *reserved judgment* and to require more explanation from the hearer.

*Examples*

John says he can't come. ˌOh. || (Why not?)  
It's half past ten. ˌWell. || (We're not in a hurry.)

Others imply *calm, casual acknowledgment* of a not unexpected matter.

*Examples*

The car's here. ˌGood. || (We're just about ready.)  
Your change, sir. ˌThank you.  
I can't help you. ˌVery ˌwell. || (We'll do it alone.)

## 4 The Low Bounce

### STATEMENTS

Such statements tend to sound *soothing, reassuring*; they offer the information as a means of setting the listener's mind at rest; no criticism is implied such as is found with the Take-Off, but there is a *hint of great self-confidence* or *self-reliance* on the part of the speaker.

*Examples*

Where are you going?	'Just to °post a ,letter.
I've no head for heights.	It's 'all ,right.    You 'won't ,fall.
Are you ready to go?	I 'shan't be a ,moment.

In *echoed* statements, i.e. those which repeat more or less what has just been said by the other person, this tone group turns the statement into a *surprised and disbelieving question*.

*Examples*

I said he was a liar.	You 'actually °called him a ,liar?
He's broken his leg.	'Broken his ,leg?

The same attitude is present in other statements which are not obviously echoes.

*Examples*

I won the first prize.	And you 'didn't ,tell us?
You mustn't drive that car.	You 'mean it's ,dangerous?

This tone group is frequently used with non-final groups, when the speaker is leading up to something more.

*Examples*

'When I ar,rived | there was 'nobody at 'home. ||  
 I 'opened the °door ,quietly | and 'looked ,in. ||  
 As 'soon as you ,see him | 'tell him I'm ,here. ||  
 —At ,Oxford | he was 'very ,lazy. ||

The effect of the Low Bounce here is to create *expectancy* regarding whatever is to follow: the listener is led to believe that it will be something very interesting.

## WH-QUESTIONS

By using the Low Bounce with *wh*-questions the speaker seeks to establish a bond with the listener, to show interest not only in receiving the information asked for but also in the listener himself. Since this tone group avoids the possible sternness of the Low Drop and the brisk, businesslike attitude

of the High Drop, it is a very common way of asking these questions of young children. Among adults too it is often used for an opening question, when the speaker wants to make it absolutely clear that his enquiry is a friendly one, not an attempt to pry or to criticise. Once this friendliness has been established he may then revert, in subsequent *wh*-questions, to the High Drop as being more businesslike.

### Examples

(Hullo, darling.) || 'What have you °got ,there?  
 'What ,train are you °thinking of °catching?  
 'Why did you °let him °think we °didn't ,know?

Note that when the nucleus is the interrogative word, the effect of repetition and the puzzlement of the Take-Off returns.

### Examples

I saw him at Wembley.	You 'saw him ,where?
They did it last week.	They 'did it ,when?

In *echoed questions* this tone group shows *disapproval* of the questions being asked.

### Examples

When are you going home?	'When am I °going ,home?    (How dare you!)
How long will you be?	'How ,long?    (How on earth should I know?)

## YES-NO QUESTIONS

This is by far the most common way of asking yes-no questions; it should be regarded as the normal way, with the speaker displaying *genuine interest* in obtaining the information requested. Any other tone group should be used only in the special circumstances outlined in the appropriate place in this chapter.

*Examples*

- 'Are you °coming ,with us?  
 'Did you en°joy the ,play last °night?  
 'Would you mind °moving a ,long a bit?  
 'Seen the °Times ,leader to°day?

When there is no accent before the nucleus, that is, when there is no head, the High Pre-head is used to avoid the scepticism of the Take-Off.

*Examples*

- Is ,this the °one?  
 —Can ,I °help at °all?

## COMMANDS

Commands with the Low Bounce have the *soothing* effect of statements with this tone group. They imply that the speaker is somehow, perhaps only temporarily, in a superior position to the listener, with the result that the speaker sounds *encouraging* and perhaps *calmly patronising*. For this reason these commands are frequently used to children but less commonly to adults who may find the soothing effect overdone and irritating.

*Examples*

- 'Come to ,Daddy.                      'Blow your ,nose, °dear.  
 'Don't ,worry.                          'Move a ,long, °please.

With either the Low Fall or the High Fall nuclear tones of the Low Drop and the High Drop, commands such as these would sound much more purposeful and insistent.

## INTERJECTIONS

This tone group is rather commonly used with a few interjections. The effect is rather brighter than with the Take-Off, not so reserved, but still quite *airy* and *casual* and with the *encouraging* effect mentioned above.

*Examples*

- I'll see you tomorrow.              'Right you ,are.

I've managed it at last.	'Well ,done!
It's my exam tomorrow.	'Good ,luck!
There's no escaping it.	'Ah ,well!    (I don't suppose it'll kill us.)
More tea?	'No, ,thank you.    (That was very nice.)
Shall I stand over here?	'Yes, ,please.

Greetings very frequently employ this tone group, when they sound *bright* and *friendly*. If the syllable before the nuclear syllable is accented the effect is rather ponderous; so most often it is unstressed though high in pitch, a High Pre-head being used.

#### Examples

ˊGood ,morning. ˊHul,lo, °there.

Leave-takings are almost invariably in this form since any tone group with a falling nuclear tone sounds too brusque and final, and the Take-Off sounds too reserved. The Low Bounce, however, sounds *bright* and *friendly*.

#### Examples

ˊGood ,morning. ˊGood,bye. ˊGood ,night, °dear.

## 5 The Switchback

### STATEMENTS

The simplest case is that of *non-final* word groups, where the Fall-Rise draws particular attention to one element for the purpose of contrast, and at the same time shows an intention to continue the utterance. In the example

On ˊweekdays | I ˊwork, || but on ˊSaturdays | I ˊdon't. ||

there is an obvious contrast between *weekdays* on the one hand and *Saturdays* on the other, and the contrast is under-

lined by the use of the Fall-Rise nuclear tone on both words; it is clearly *weekdays* as opposed to *Saturdays*, and *Saturdays* as opposed to *weekdays*. What are the oppositions in the following?

### Examples

'We all 'like it, || but 'Mr. ^Smith | 'doesn't. ||  
 I 'travel a ,great ,deal, || so when^ever I'm at ^home | I 'make the  
       ^most of it. ||  
 I 'know his ^face, | but I 'can't re^call his ^name. ||

In these examples the oppositions can be found in the text: they are, of course, *We—Mr Smith*; *travel—home*; *face—name*. But in other cases the opposition must be imagined. Consider this example:

In ^my o,^pinion | he's a ^fool. ||

What is opposed here to *my*? There is nothing in the rest of the sentence which could conceivably contrast with it. So we must look outside the sentence and ask ourselves what is likely to be contrasted with *my*. And obviously it is words like *your*, or *his*, or *their* which spring to mind. So what the speaker is saying in effect is: 'I'm giving *my* opinion, and it isn't necessarily the opinion of anyone else.' What are the unexpressed contrasts in the following?

### Examples

'If I could have ^seen the ,actors | I'd have en^joyed it. ||  
 When^ever I ^see him in the ^evening | he's ^drunk. ||  
 In the ^later ,stages | it was ^marvellous. ||  
 Ac^cording to ^John | it ^cost a ^fortune. ||

In all these and most other examples, the appropriate contrast, whether expressed in the text or not, is very clearly brought out by the use of the Fall-Rise nuclear tone in the non-final group. When however the Fall-Rise is the only accent in the non-final word group, the contrasting power of the Fall-Rise is much less apparent.

*Examples*

˘Sometimes | he 'irritates me ˘terribly. ||  
 He ˘told me | she'd 'gone a˘way. ||  
 In ˘that ,case | we'd 'better ,leave ˘now. ||

In these cases we quite often use the Fall-Rise in the non-final group, not so much to mark a contrast, but to avoid the dull, deprecatory effect of the Low Rise in the Take-Off and the tentative, somewhat casual effect of the High Rise in the High Bounce.

The pointing of contrasts by the use of the Fall-Rise nuclear tone is not restricted to non-final word groups. It is also apparent in final word groups, where this tone group does not serve an introductory purpose. Consider the following:

Did you play cricket at the weekend? I ˘did on ˘Saturday.

Here *Saturday* is being singled out for contrast, since it bears the Fall-Rise, and the implied contrast is with the rest of the weekend, namely, Sunday. So it is clear that the speaker did *not* play cricket on Sunday, and he does not need to put it into words. What are the unspoken contrasts in the following?

*Examples*

I didn't know you drank coffee. I ˘do ˘sometimes.  
 Will you have dinner with us? I ˘will if I ˘can.  
 Is it going to keep fine? I ˘think ,so.  
 Why did you go there? ˘None of us ,really ˘wanted to.

This distinguishing of two conflicting factors within the immediate situation is particularly useful in the field of *concession*. The example

She has a ˘lovely ˘voice.

can be found in two quite different types of context:

1. What a lovely voice! ˘Yes, | she has a ˘lovely ˘voice. ||  
 (But I don't think much of her as  
 an actress.)

In this situation the speaker explicitly, though *grudgingly*, concedes that the lady sings very well; at the same time he implies reservations about other aspects of her professional talents, about her acting ability as the extended context shows. When a speaker makes an explicit concession to his listener about part of the subject but implies reservations on the remainder, we call this situation *grudging admission*.

*Examples*

- |                                  |   |
|----------------------------------|---|
| I'd like it as soon as possible. | You could 'have it by ~dinner ,time.    (But no earlier.)                       |
| Can I take this one?             | You 'can if you ~like.    (But the other one's better.)                         |
| Is it raining?                   | It 'is at the ~moment.    (But it may clear up later.)                          |
| What was the film like?          | Well it 'wasn't the °worst I've °ever ~seen.    (But it was far from the best.) |
2. I don't think much of her as an actress.      She has a 'lovely ~voice. || (Even if she can't act.)

In this second situation the speaker explicitly asks the listener to concede that the voice is good; at the same time, as the extended context makes clear, he implicitly leaves the way open for agreement on the listener's criticism of the lady's acting talents. In this situation the speaker sounds *reluctant*, *defensive*. So, when a speaker explicitly requires a concession from his listener about part of the subject but implies agreement on the remainder, we call this *reluctant* or *defensive dissent*.

*Examples*

- |                          |   |
|--------------------------|---|
| I'd like it by tomorrow. | I 'doubt whether I can °do it by ~then.    (But it won't be much later.)        |
| You look cold.           | I'm 'not e°xactly ~cold.    (Just a bit shivery now and then.)                  |
| You might win a fortune. | It's 'not very ~likely, I'm a ,fraid.    (But I wouldn't deny the possibility.) |

Everyone's gone home. \*Not ~everyone. || (Most have, but John's still here.)

From this point it is only a short step to the expression of explicit *corrections* which, with this tone group, often sound *concerned, reproachful or hurt*.

*Examples*

When's he due? On Monday?	On ~Tuesday.
It won't take long, will it?	It'll ˌtake at ˈleast a ~week.
How many were there? Sixty?	~Seventy.
About midnight, was it?	It was ˈearlier than ~that.
I play golf rather well.	You ~think you ˌdo.

This same *concerned, reproachful, hurt* attitude is apparent also in *direct contradictions*.

*Examples*

It didn't take you long.	It ~did.    (It took ages.)
So you don't like golf.	I ~do.
John won't be here today.	I ˈthink he ~will.
You're not trying.	I most ˈcertainly ~am.

Compare the following reactions to the statement: *I can do that on Monday*.

<i>High Drop:</i>	You ˈcan't.	(I've just explained you can't.)
<i>Take-Off:</i>	You ˌcan't.	(You ought to know very well you can't.)
<i>Switchback:</i>	You ~can't.	(And I'm sorry you should think you can.)

The first contradiction sounds lively and dogmatic, the second resentful and the third rather reproachful. Notice, however, that if the original statement were: *I'll do that on Monday*, the only appropriate response would be the one having the High Drop.

This concern or reproach is carried on into other utterances which cannot be regarded as contradictions.

*Examples*

I've been sacked.	You're 'not ~serious!
Did you catch the train?	'Only by the °skin of my ~teeth.
I went to London today.	I 'wish you'd ~told me.
Could you call at the post-office?	Well, it's 'rather a ~nuisance.
How did it happen?	'I °don't °know.

This same attitude of concern or reproach is found in *warnings*.

*Examples*

You'll ~fall.  
 Your ~chair's °slipping.  
 You'll 'miss your ~train.  
 You'd 'better be °careful with the ~fragile °ones.

In *apologies*, where the concern might seem to be appropriate, this tone group tends to suggest reservations on the part of the speaker.

*Examples*

I'm ~sorry. || (But I'm afraid it's impossible.)  
 I 'beg your ~pardon. || (But I'm afraid I must contradict you.)

~*Sorry*, by itself, is an apology, but rather a perfunctory one.

One other category in which the Switchback is often used is that of *tentative suggestions*, where the speaker wants to help but not to commit himself too deeply to the course suggested.

*Examples*

We need another player.	You could 'ask ~John.
When can we meet?	~Wednesday °might be a possi°bility.
What will you do?	I could 'try ~phoning him, I sup°pose.

## QUESTIONS

In echoed questions, whether of the *wh-* or the yes-no kind, the effect of the Switchback is of *astonishment*, as if the speaker can hardly believe his ears.

*Examples*

Are you going to the wedding? Am <sup>ˈ</sup>I ˌgoing?! || (Well, of course I am!)

What's the matter? <sup>ˈ</sup>What's the <sup>ˈ</sup>matter?! || (Everything's the matter!)

In questions where there is only one word to be accented, the Switchback is used in a way reminiscent of the Take-Off in similar questions.

*Examples*

I've just seen Pablo Aron. <sup>ˈ</sup>Who, did you ˌsay?

They must be here, somewhere. Well, where <sup>ˈ</sup>are they, ˌthen?

It's your turn. <sup>ˈ</sup>Is it?

John liked it. <sup>ˈ</sup>Did he?

The possible disapproval of the Take-Off is minimised, and *surprise*, *interest*, and *concern* are dominant.

The Switchback is also used to make corrections to questions, as to statements.

*Examples*

How will Henry get home? <sup>ˈ</sup>How will <sup>ˈ</sup>Jane get ˌhome, you ˌmean. || (Henry's journey's simple.)

Is John going to play? <sup>ˈ</sup>Is he <sup>ˈ</sup>willing to ˌplay, you ˌmean.

## COMMANDS

Commands with the Switchback have a *warning* note, but more *urgency* than with either the Take-Off or the Low Bounce, since the reproach or concern mentioned in relation to statements is also present here.

*Examples*

<sup>ˈ</sup>Steady! || (You'll have me over.)

<sup>ˈ</sup>Mind! || (There's a step here.)

<sup>ˈ</sup>Careful with that <sup>ˈ</sup>glass! || (You'll drop it.)

<sup>ˈ</sup>Don't be any ˌstupid<sup>er</sup> than you can <sup>ˈ</sup>help!

<sup>ˈ</sup>Try and be ˌthere by <sup>ˈ</sup>six. || (Otherwise it'll be too late.)

## INTERJECTIONS

A very few interjections of *scorn* take the Switchback.

*Examples*

Did you lend him any money?	*Not ~I!
Shall you be going again?	*No ~fear!
Will you give in?	*Not ~likely!
He'll probably give you his car.	*Some ~hope!

As with other sentence types, corrections may also be made to interjections by this means.

*Example*

What a lovely swimsuit!      What a 'lovely ~handkerchief!

## 6 The Long Jump

## STATEMENTS

Statements with the Long Jump have the definiteness and completeness of all the falling tone groups; and, as we might expect from the fact that both have the High Fall nuclear tone, it also shares the sense of participation and involvement of the High Drop. In addition the Long Jump, with its rising head, adds an attitude of *protest*, as if the speaker were suffering under a sense of injustice.

*Examples*

John said you disliked the play.	I ,liked it im`mensely.
Haven't you brought the car?	You ,didn't `ask me to.
You ought to have told me.	I ,didn't °think it was im`portant.

If these replies were given with the High Drop they would sound light, airy and relatively mild; but with the Long Jump they are much more emotional and protesting.

## WH-QUESTIONS

These give much the same effect as statements; the speaker is asking about something very unexpected to him and perhaps not very pleasing. The *protest* is still very evident.

*Examples*

- I told David about it.      ,Why did you do 'that? || (It wasn't necessary.)
- I know I brought a knife.      But ,where in the °world have you 'put it?
- John's here.      How on ,earth did he °manage to 'get here? || (The road's flooded.)

## YES-NO QUESTIONS

As with the Low Drop and the High Drop, yes-no questions with the Long Jump are offered as subjects for discussion and decision rather than for an immediate answer. In addition, the speaker is suggesting, with the same overtone of *protest*, that the question is crucial, and if it can be decided, then everything will be straightforward.

*Examples*

- I can't think who to turn to.      ,Would it be °any °good °trying 'John?
- I doubt whether David'll help.      ,Is it °fair to ex'pect him to?
- I can't do it today.      Well ,can you °do it to'morrow, °then?

## COMMANDS

As with the High Drop, commands with the Long Jump are not so much orders as recommendations for a course of action. At the same time the speaker expresses *surprise*, and some *criticism*, that such an obvious course has not occurred to the listener before.

*Examples*

- What on earth shall I do?      ,Try it a'gain. || (You've no alternative.)
- I wish Ann didn't dislike me so.      Well ,don't be so 'rude to her in °future.
- I wonder who'd repair it.      ,Take it °back to the °shop where you 'bought it.

## INTERJECTIONS

The *protest* associated with the Long Jump in statements is equally present in interjections. The speaker seems to feel that

he has been taken, perhaps unfairly, by surprise and that some explanation is due to him.

### Examples

John refuses to come. ,What an ex<sup>o</sup>traordinary <sup>^</sup>thing!  
 You've passed your exam. What ,wonderful <sup>^</sup>news! || (It's al-  
 most incredible.)  
 But I really wanted them. What a ,pity you <sup>o</sup>didn't <sup>o</sup>say so  
<sup>^</sup>sooner!

## 7 The High Bounce

### STATEMENTS

Complete statements said with the High Bounce have the effect of *questions* in most cases, as in so many other European languages.

### Examples

You <sup>^</sup> 'like him?	means	'Do you ,like him?
'Sugar?	means	'Do you take ,sugar?
He's <sup>^</sup> 'definitely 'going?	means	'Is he <sup>o</sup> definitely ,going?

Very often this tone group is used in *echoed* statements to elicit a repetition by the listener of something he has said; it is as if the speaker were saying: 'Did you say . . .?' or 'Did you mean . . .?'.

### Examples

It's your fault.	'My <sup>o</sup> fault?
They were all delighted.	'All of them?
It isn't fair.	'Not <sup>^</sup> 'fair, did you <sup>o</sup> say?

The difference between this and the Take-Off is that there is no suggestion of the disapproval of the latter. Similarly the puzzlement, often found in echoed statements said with the Low Bounce, is also absent. The effect of the High Bounce is purely questioning.

The High Bounce is also used in *non-final* word groups to

suggest continuation. It sounds somewhat *casual*, rather more *tentative* than the Take-Off or the Low Bounce in similar circumstances.

### Examples

You can have 'milk, | or 'tea, | or 'coffee. ||  
 I like the 'colour, | the 'shape, | and the 'pattern. ||  
 You can 'stay 'here | or 'come with 'us. ||  
 If 'ever you 'need me | I'll 'willingly 'help. ||

In cases such as these the use of the Low Bounce in the non-final groups would create an air of expectancy. With the High Bounce there is far less of this expectancy and the effect is much more of pure continuation.

### WH-QUESTIONS

When the nuclear tone is on the interrogative word, the High Bounce calls for the *repetition of information already given*, as does the Take-Off, but the wondering, puzzled flavour of the Take-Off is absent.

### Examples

'What was his °name again? || (I've forgotten.)  
 'When did you °say he was °coming?  
 He's 'coming for 'how long?

When the nuclear tone is not on the interrogative word, the speaker is often *echoing* the listener's question in order to get it clear in his mind before giving an answer; again there is no criticism implied as there is with the Low Bounce.

### Examples

When's he arriving?	'When's he ar'iving?    (Is that what you asked?)
How many children has he?	'How 'many?

This might also apply to the case where the nuclear tone is on the interrogative word; then it would be this particular part of the question that the speaker wants to get clear.

*Example*

When's he arriving?      'When? || (Or where?)

The High Bounce is also used in straightforward *wh*-questions, that is, not echoes or requests for repetition; and such questions sound rather like those with the Low Bounce, but very much more *tentative* and *casual*, as if to avoid the appearance of prying.

*Examples*

'Who were you 'talking to? || (Anyone I know?)

'When can we 'meet? || (Sometime on Thursday?)

## YES-NO QUESTIONS

Yes-no questions with the High Bounce may be *echoed* questions (as with *wh*-questions above) or not. The following are echoes.

*Examples*

Is it raining?

'Is it 'raining, did you °say?

Would you like one?      Would 'I °like one? || (I'd love one.)

Straightforward questions may, however, be asked with this tone group, when they sound *lighter*, *more casual* than with the Take-Off or the Low Bounce.

*Examples*

Put your mac on.

'Is it 'raining?

I don't know what to do.

Can 'I °help at °all?

This tone group is particularly common with short comments of the type below, the effect being of a minimum response designed to keep the conversation going. There is no suggestion of the disapproval or scepticism of the Take-Off.

*Examples*

I've just seen John.

'Have you?

He said he was tired.

'Did he?

COMMANDS AND  
INTERJECTIONS

The High Bounce is used with these almost exclusively to question a part or all of an utterance of the listener and elucidate his exact meaning, with no particular critical intention.

*Examples*

Take it home.	'Take it 'home?    (Is that what you said?)
Don't!	'Don't?    (Why not?)
What a shame!	'What a 'shame?    (Why?)
The silly young fool!	'Young °fool?    (He's old enough to know better.)

The interjections *Oh* and *Really* are often heard with this tone group, when they are equivalent to the minimum comments, mentioned under yes-no questions above.

*Examples*

I've just seen John.	'Oh?
He said he was tired.	'Really?

8 *The Jackknife*

## STATEMENTS

The Jackknife implies all the definiteness and completeness associated with the other tone groups having falling nuclear tones. It particularly shows that the speaker is greatly *impressed*, perhaps *awed*.

*Examples*

Have you heard about Pat?	^Yes!    (Isn't it scandalous!)
He's got two wives.	I ^know!

With the High Drop, that is, with the High Fall nuclear tone instead of the Rise-Fall as here, these statements would sound politely interested but not nearly so impressed.

The Jackknife is very often used in *echoing* an immediately prior remark, in order to show how impressed the speaker is, whether favourably or not.

*Examples*

She was wearing purple tights.      ^Purple!  
 I got two hundred pounds for it.      'Two ^hundred!

The speaker often sounds *complacent, self-satisfied, even smug*.

*Examples*

Are you sure?      ^Certain.  
 It's absolutely ridiculous.      I 'quite a^gree with you.  
 Is that your last word?      I'm a'fraid it ^is.  
 John's failed his driving test.      I'm 'not sur^prised.

This tone group lends itself especially well to the expression of a *challenging* or *ensorious* attitude.

*Examples*

I don't like the man.      You've 'never even ^spoken to him.  
 Why don't you like it?      I ^do.  
 Jane was terribly upset.      You can 'hardly ^blame her.  
 He thinks you're afraid.      He can 'think what he ^likes.

This tone group has an *intensifying* function very similar to the use of the word *even*.

*Examples*

Do you weigh as much as  
 twelve stone?      ^More. (=Even more.)  
 (It doesn't need an expert.)      ^I could ,do it. (=Even I . . .)  
 I can't do it.      You 'aren't ^trying. (= . . . even  
    trying.)

Sometimes the speaker gives the impression of *disclaiming responsibility*, of *shrugging aside any involvement*; he emphasises that he is an onlooker rather than a responsible authority.

*Examples*

May I take this chair?      ^Certainly.

Can I have a word with you?      By ^all ,means.  
Do you mind if I join you?      'Not in the ^least.

WH-QUESTIONS

The Jackknife gives to these questions a note of *challenge* and *antagonism*, which is usually equivalent to the word *but* placed before the question or the word *though* after it.

Examples

You could surely find some money somewhere.      (But) ^where?  
I know it for a fact.      ^How do you ,know, (though)?  
He's rather a nuisance.      'Why not ^tell him ,so?  
I'm worried about the situation.      'What's it °got to °do with ^you?

As with statements, there is often a *disclaiming of responsibility* for the situation.

Examples

I've had this pain for days.      'Why don't you ^do something a,bout it?  
Where's Jane?      How on 'earth should ^I ,know?  
I can't understand her.      'Who ^can?

YES-NO QUESTIONS

The Jackknife is very commonly found with comments of the type below, where it shows that the speaker *accepts what has been said and is impressed by it, either favourably or unfavourably*.

Examples

He shot an elephant.      ^Did he!  
They've nowhere to live.      ^Haven't they!

Quite often such comments sound *challenging*.

Examples

You can't do that.      ^Can't I! || (We'll see about that!)  
I'll punch your head.      ^Will you!  
You'd better mind your manners.      ^Had I!

Negative question forms used exclamatorily again show that the speaker is *vastly impressed, favourably or unfavourably*.

#### Examples

What do you think of my roses? ^Aren't they 0lovely!  
And this is Charles, the eldest. 'Hasn't he ^grown!

Maximum exclamatory effect is gained if the Rise-Fall is placed on the special finite, as in the first example above.

This tone group is used with question tags when the preceding word group also has the Rise-Fall as its nuclear tone and the speaker wishes to *compel agreement*.

#### Examples

It's ^terrible, | ^isn't it?  
You can 'hardly ^blame her, | ^can you?

With fuller questions the Jackknife puts the matter forward for discussion, with the same *challenging*, rather *antagonistic* note as with *wh*-questions.

#### Examples

Can we afford to buy it?	'Can we af^ord ^not to?
It's a faster car.	But 'is it 0any ^safer?
You certainly ought to sit for the exam.	But 'have I 0any 0chance of ^passing?
They're not much good now.	'Were they ^ever any 0good?

## COMMANDS

The main contribution of the Jackknife with commands is again a matter of *shrugging off responsibility, of refusing to be embroiled*.

#### Examples

Which of these hats shall I buy?	'Please your^self.
My doctor's useless.	'Try a ^different one.
I hate it, but what can I do?	^Tell them you 0hate it.
Could you help?	'You 0fight your ^own 0battles.

The intention of the speaker is not necessarily hostile (though it obviously may be so), and sometimes he is concerned to refuse credit for his acts.

*Examples*

Thank you very much.	'Don't ^mention it.
May I take this newspaper?	^Do.

## INTERJECTIONS

When the speaker uses the Jackknife with interjections he sounds *greatly impressed by something not entirely expected*.

*Examples*

You can borrow my Jaguar.	^Thank you.
I've got a knighthood.	^Splendid!
Had your twenty-first yet?	^Heavens, ^yes!
Sally's just had triplets.	'My ^goodness!

The same is true of greetings, and there may also be a *hint of accusation*. For instance, *Good ^morning* suggests in a bantering way that the listener has some explaining to do, perhaps because he is late or because of his conduct the previous night, or for some other reason that his conscience is expected to appreciate.

## 9 The High Dive

### STATEMENTS

The example *I \like ,chocolate* has already been given (p. 28) to illustrate the compound Fall plus Rise tune. It also illustrates very clearly one of the ways in which the High Dive tone group is used. Notice first that the example is a plain statement: it conveys none of the reservations which are evident if we use the Fall-Rise in this sentence: *I ^like ,chocolate*. Here the Fall-Rise on *like* expresses a clear contrast between *like* and some other idea; so the speaker might continue '*... but it tends to make me fat.*' No such reservation is conveyed by the Fall plus Rise of the High Dive; no ifs or buts are associated with it. The difference between the attitudes of

the High Dive and the Switchback in this sentence are brought out by the following contexts:

I've got some chocolate here. 'Oh, good. || I 'like ,chocolate. ||  
'Pass it ,over. ||

I've got some chocolate here. 'Oh, dear. || I √like chocolate, |  
but it 'makes me √fat.

If *I 'like ,chocolate* is a plain statement with no reservations, why not use the High Drop and say *I 'like 'chocolate*? The High Drop is commonly used for plain statements. The answer again lies in the differing contexts in which the two are used:

I've got some chocolate here. 'Oh good. || I like chocolate. ||  
'Pass it over. ||

I've got some toffees here. You can 'keep' them. || I 'like  
'chocolate.

In the second example *chocolate* is the most important word in the last word group because it is new and contrasts directly with *toffees*; and that is why *chocolate* has the High Fall nuclear tone. In the other context however *chocolate* is not the most important word: it is not new, and what the speaker wants to make clear is mainly his *liking* for it. That is why the High Fall is on *like*. But why the Low Rise on *chocolate*? Why not simply say *I 'like chocolate*, leaving *chocolate* unaccented? There seem to be two reasons for this. Firstly the speaker wants to give some importance to *chocolate*, not to lose it altogether: it is as if he were acknowledging the topic of conversation—*chocolate*—but being careful at the same time not to make the word *chocolate* seem as important as *like*. Secondly, by using the High Dive, the speaker is able to avoid creating the impression, as he might if he used the High Drop, that he is bringing the conversation to an end, at least so far as chocolate is concerned; and so, by using the Low Rise, he encourages his listener to feel that the conversation can continue. So in general we can say that, in the High Dive, the Fall is used to mark the most important idea in a plain statement, while the Low Rise indicates some less important but not completely negligible idea that follows the main idea; and in



We use the High Dive then whenever the first part of a word group contains the most important idea, and the second part an idea of subsidiary importance. Often the High Fall occurs on the last important word of the subject of the sentence and the Low Rise on the last important word of the predicate.

### Examples

Who could help me? 'John would be the 'best °chap.  
Is this mine? 'No, | the 'small 'red one's ,yours.  
Who's next? The 'little old °man in the 'corner's been  
°waiting longest.

On the other hand the main verb may be the most important feature, with the complement less so.

### Examples

Turn it clockwise.	I've 'tried ,doing it ,that °way.
D'you like my hat?	'Lovely.    I've 'always 'wanted one like ,that.
I won't eat it.	'Plenty of °little °boys would 'love a ,nice ,rice ,pudding.
It was a marvellous play.	I 'didn't 'know you were ,going to the ,theatre.

An interesting case is the following:

She's wearing a wedding ring. I thought she was married.

*Wedding ring* implies *marriage*, so *married* here is less important than *thought*; and the High Fall on *thought* implies that the speaker's opinion was correct. But notice what happens when his opinion turns out to be wrong:

She's wearing an engagement ring. I 'thought she was 'married.

Now the High Fall is on *married*, the really important word because of the difference between being engaged and being married; and the clear indication is that the speaker was wrong.

In the following examples, the speaker's judgment is confirmed correct:

*Examples*

He's gone bankrupt.	I 'heard he was in ,trouble.
I can't understand it.	I 'told you you'd ound find it ,difficult.
I entirely agree.	I 'rather 'hoped you ,would.
He's going to resign.	I've 'always been a'fraid he ound wouldn't ac,cept it.

The same reasoning applies to *knowing*, where the speaker's certainty, expressed by the verb, is underlined by the intonation.

*Examples*

It won't work.	I 'knew it ound wouldn't be ound any ,good.
They went bankrupt.	I 'somehow 'knew they'd ound burn their ,fingers.

Expressions of *gladness*, *regret* and *surprise* usually have the High Dive, with the High Fall on the appropriate emotive word, provided that the subject of the emotion is obvious to both the speaker and the listener.

*Examples*

John's arrived.	I'm 'glad he was ound able to ,come.
We must go.	I'm 'sorry you ound can't stay ,longer.
The phone was out of order.	He was 'rather sur'prised you ound didn't ,ring him.

If there is an extra intensifying word, like *so*, *very*, *extremely*, the High Fall takes place on that.

*Examples*

I'm 'so ound glad you could ,come.  
I'm 'awfully ound sorry you ound can't stay ,longer.  
I'm 'so ound sorry.

The last example is a really heartfelt expression of regret. The intensifying use of *do* and other special finites is treated in the same way.

*Examples*

He's a fool.	I 'do think you're ,being un,kind.
The car broke down.	We 'were ,sorry ,not to ,see you.

QUESTIONS

The use of the High Dive with questions of any kind is unusual. When it occurs, the High Fall is normally placed on the *wh*-word or the special finite, and the effect is of considerable emotion. This emotion may take the form of *plaintiveness*, *despair* or the like.

*Examples*

Oh, no!	'What have you ,done ,now?
Shut up!	'Have you ,quite ,finished?

Or it may be a matter of *gushing warmth*.

*Examples*

Mummy! Mummy!	'What's the ,matter, °darling?
What's up, John?	'Could you ,possibly ,help me?

This use is perhaps better avoided by the foreign learner.

COMMANDS

For commands, unlike questions, the High Dive is quite common. The High Fall takes place on the main verb in affirmative commands, on *don't* in negative commands, and on *do* or *please* used as intensifiers. The effect is of *pleading* or *persuading* rather than ordering.

*Examples*

I'll be back by midnight.	'Try ,not to be ,any ,later.
But you were wrong.	Now 'don't ,start ,all ,that a°gain.
I'm going to see John.	'Do try and per,suade him to ,come.
Will you be all right?	'Please don't ,worry about ,me.

All commands with the High Dive are much more like requests than orders; this is no doubt why commands occur quite commonly with the High Dive.

## INTERJECTIONS

The High Dive is used with the same kind of interjections as the Low Bounce (p. 65); and its effect is similar to that of the Low Bounce, but much more *intense*.

*Examples*

I'll see you tomorrow.

'Right you ,are.

I've managed it at last.

'Well ,done.

That's the path we should  
take.

'Half a ,minute. || (You just said it  
was the other one.)

Do make up the fire.

'All ,right. || (Don't go on about it.  
I was just going.)

The intensity expressed by the High Dive here may be used for extra encouragement, as in the first two examples; or it may be a form of protest, as in the last two examples. It is probably preferable for the foreign learner to use this intensity sparingly and to stick to the Low Bounce for such expressions.

## 10 The Terrace

The only common use for the Terrace is for *non-final* word groups; and, as the following examples make clear, this tone group is readily used to show non-finality with all five sentence types.

## STATEMENTS

>Soon | it'll be 'Spring a, gain. ||

If you 'don't >want it | I should 'just 'leave it. ||

I 'found the >bottle, | 'took out the >cork | and 'poured a ,drink. ||

I 'went a°cross the >road | with \murder in my ,heart. ||

>Six, | >seven, | >eight, | >nine, | ,ten. ||

## WH-QUESTIONS

'When did you °see >John | to 'ask him about \money? ||

'How can we de>cide | if we 'haven't °got the \facts? ||

	'Why did you >act   so 'very im_pulsively?    'Where were °John and >Ann °going   be'fore they °came to ,us?
YES-NO QUESTIONS	Is 'that the °best you can >do   to 'patch it ,up?    'Are you >ready   to ,make a 'real ,effort?    'Did >John   'ever °give you that ,money °back?    'Isn't it a >shame   that we so 'rarely ,see them!
COMMANDS	'Come over >here   and 'tell me °all a_bout it.    'Don't make accu'sations   with'out ,evidence.    'Let me have a >look   and I'll 'tell you.    'Send them °down to >Brighton   in 'charge of the 'guard.    >Play   as if your 'life de_pended on it.
INTERJECTIONS	'What a >pity   you 'just °couldn't ,manage it!    'How >strange   that they 'never °really ,tried!    'Good>bye   and 'good ,riddance!    The 'best of >luck   and 'take ,care of your°self.

In all these examples the Terrace shows simply that the word group is introducing something more. It creates none of the expectancy about what follows which we mentioned in connection with the Low Bounce (p. 63) and which even the High Bounce expresses, though to a much smaller extent (p. 76). It is fair to say that the Terrace implies continuation and nothing else in non-final word groups.

With final word groups the Terrace is rare. It is possible with statements and interjections; and then it gives an impression of calling out to someone, as if at a distance.

#### *Examples*

Where are you, John?	'Just >coming.
What did you say?	'Dinner's >ready.
I've brought your hammer.	'Good >girl!    'Thank >you!
See you soon.	'Bye>bye.

This use is not necessary for foreign learners: the Terrace,

with its Mid-Level nuclear tone, can always be replaced by the High Bounce and its High Rise; the result of this is simply the disappearance of the chant-like element which is sometimes conveyed by the Terrace in statements and interjections of this kind.

## Tone Group Sequences

In the preceding pages we have been concerned mostly with the uses of the ten tone groups in sentences consisting of a single word group. Here and there however we have discussed their application to sentences comprising two word groups separated by the single bar [ | ]. We have seen how non-final word groups can be said with the Take-Off (p. 58), the Low Bounce (p. 63), the Switchback (p. 66) and the High Bounce (p. 75), as well as with the Terrace which we have just been considering. Drills for practising sequences arising from the use of these tone groups in non-final word groups, and drills for the sequence *Low Bounce* | *Low Drop* (p. 51) in alternative Yes-No questions are given in Chapter V, Sections 1-8. The various attitudes expressed in these sequences are described in the earlier parts of this present chapter.

The drills in Sections 9-19 of Chapter V practise sentences in which the second word group is a question tag. The first five of these sections drill question tags which are said with a falling nuclear tone and so demand the listener's agreement (p. 51). In Sections 15-19 on the other hand, the tag is to be said with the Low Rise nuclear tone; the speaker now clearly expects his listener to agree with him, but at the same time the way is left open for disagreement (p. 60). In addition to indicating the degree of certainty of his expectations by means of the falling or rising tag, the speaker is also able to express a wide variety of attitudes depending on the intonation which he chooses for the word group preceding the tag. These attitudes are also described in the earlier parts of this present chapter.

Chapter V ends with the four sections 20-23, which provide practice for four very common tone group sequences:

<i>High Drop</i>   <i>Take-Off</i>	<i>Long Jump</i>   <i>Take-Off</i>
<i>High Drop</i>   <i>Switchback</i>	<i>High Drop</i>   <i>High Drop</i>

HIGH DROP |  
TAKE-OFF

When a speaker uses this tone group sequence, he first of all makes a complete, definite assertion which, since it is said with the High Drop, conveys an attitude of *warmth*, of *involvement* (p. 54). Having made his assertion, he then goes on to lessen its impact by the Take-Off in the following word group. This second word group may be merely a comment on his previous assertion; or it may clear up some possible ambiguity in it; or in some other way limit its scope, as if to say that on reflection he felt it a bit too sweeping.

An obvious application of this particular sequence is to statements ending with a politeness phrase, such as *please*, *thanks* or *thank you*.

#### Examples

Would you like some?	'Yes,   ,please.
More tea?	'No,   ,thank you.

Here the Take-Off softens the forceful impact of the High Drop; and the speaker is able to show some real consideration for his listener which enhances the formal, conventional politeness of the words.

A similar effect is produced when vocatives follow greetings and farewells.

#### Examples

Good 'morning,   ,John.	'Goodbye,   ,Arthur.
'Hullo,   Mrs. ,Jones.	Good 'after'noon,   ,everybody.

These sound forthcoming and friendly, and contrast sharply with the rather stiff formality of *Good 'morning, ,John*, for instance.

Sometimes the second word group with its Take-Off tune is used to amplify the subject in the first word group.

*Examples*

Why ever go by boat? Well, it 'rather up'sets me, |  
going by ,air.

He made me feel so at ease. Yes, he's a 'nice chap, | ,John.

Notice in the first example that air-travel is not mentioned by the questioner; and so the speaker makes it absolutely clear what is meant by the vague *it*. Similarly in the second example the Take-Off serves the purpose of identifying *John* with the *he* of the first word group.

Sometimes the second word group is a comment by the speaker on his assertion in the first word group, or on the general situation in which he is talking, or even on his own frame of mind.

*Examples*

Don't you like it? I 'don't, | ,frankly.

What shall I do about them? 'Sell them, | of ,course.

Where did you last have it? I 'don't re'member, | I'm a,fraid.

When will Jones get back? To'morrow, | I ,think.

In this last example the speaker is fairly confident that his answer is the correct one, though there remains for him some slight element of doubt. Contrast this with *To'morrow, I ,think*, where virtual certainty is indicated; so much so that *I ,think* could be omitted without substantially changing the meaning of the speaker's answer.

Perhaps the most common use of the High Drop | Take-Off sequence is for sentences ending with an adverbial: this may be a single adverb, like *today*, a phrase such as *for the moment*, or a full clause. Consider the following:

How are they going? They're 'flying | as ,far as New  
York.

Here the questioner's enquiry is solely about the means of transport. So in his reply the speaker wants primarily to say that the travellers are going by air. But their ultimate destination is in fact a small country town an hour beyond New York;

so the second part of his reply effectively limits the application of the sweeping assertion in the first part. Contrast this situation with the following:

How far are they flying? They're 'flying as °far as New `York.

Here the means of transport is actually mentioned in the question; so the speaker, if he chooses, could ignore it altogether and shorten his reply to: *As 'far as New `York.*

### Examples

Any news of John?	He's 'coming `home   to ,day.
(It's still confidential.)	So 'keep it °under your `hat   for the ,moment.
He's just been promoted.	I must con'gratulate him   when I ,see him.
Whatever shall I do?	'Carry on as `usual   if you ,possibly ,can.

Note that the main assertion may be either a statement or a command, but that in all cases the adverbial with the Take-Off limits the application of the assertion with the High Drop.

In some respects this High Drop | Take-Off sequence is very much like the single High Dive tone group. In both, that part of the sentence marked by the Low Rise nuclear tone is felt to be less important than the earlier part with the High Fall tone; and most often the single bar [ | ] of the sequence has no pause value at all. How then can we decide that a tune, which falls and then rises and which does not belong to the Switchback (p. 82), is this High Drop | Take-Off sequence rather than the single High Dive? The answer lies in the grammar. In the sequence the early part of the sentence, marked by the High Fall, is complete in itself; the first word group in all the above examples is grammatically a single unit which could, in the appropriate situation, stand on its own. This is never so with the High Dive. An example like *I `like ,chocolate*, with the intonation that is marked, is a single, indivisible grammatical unit: *,chocolate* cannot be omitted since *I `like* cannot stand on its own. Notice too that very

often the order of the two word groups of the sequence can be reversed, their wording and intonation can be retained, and the overall meaning remains the same. So instead of the third example above we can say with the same effect: *When I see him | I must con'gratulate him*. We have already seen (p. 84) that this reversal of the falling and rising parts of the sentence is sometimes also possible in the case of the single High Dive; but some rephrasing is usually necessary and, if the same overall impression is to be given, the rephrased sentence has to be said with a single High Drop tune. Compare the High Dive in *My'mother ,came from ,Sheffield* with the High Drop in the rephrased *'Sheffield's where my'mother ,came from*.

LONG JUMP |  
TAKE-OFF

This sequence is used in much the same ways as the High Drop | Take-Off. The difference lies solely in the attitude expressed in the first of the two word groups: *protesting* in the case of the Long Jump, *warm, involved* with the High Drop.

### Examples

[illegible]

## HIGH DROP | SWITCHBACK

The role of the Switchback here is similar to that of the Take-Off when following the High Drop: it limits the impact of the High Drop of the preceding word group. The main difference is that the contrast expressed by the Fall-Rise and the attitude of reservation often associated with the Switchback (p. 66) are both very much in evidence in this sequence too. So, for instance, in *To'morrow, | I ~think*, the speaker is obviously much less sure of his ground than in either *To'morrow, | I ,think* or *To'morrow, I .think*, which were discussed above (p. 92); it is as if he were saying that he is merely giving his opinion and that he could well be wrong.

*Examples*

Don't you go by under-  
ground?

How much does George  
know?

Let's go and see Othello.

I 'do, | ~normally. || (But to'day |  
they were on 'strike.)

'Nothing, | his ~brother .says. ||  
(But 'he's mis'taken, I .think.)

'Not a 'hope, | un'less you've al-  
°ready ~booked. || (And 'that I  
'doubt.)

In these examples the full force of the reservation expressed by the Switchback is spelt out in the extended contexts. As with the High Drop | Take-Off sequence, the order of the two word groups can be reversed without any change in their intonation or phrasing and the overall meaning of the sentence remains the same: compare ~*Normally*, | I 'do.

HIGH DROP |  
HIGH DROP

In the three preceding sequences the rising nuclear tones of the Take-Off and the Switchback contrast sharply with the High Falling nuclear tone of the High Drop and the Long Jump; and it is this contrast which is very largely responsible for the limiting effect of the second word group on the scope or application of the first. In this High Drop | High Drop sequence, however, the nuclear tones match and so are mutually reinforcing: each reinforces the *warm, involved* attitude which the other expresses in a single word group said with the High Drop, and the general effect is one of emphasis. Sometimes one of the word groups is an emphatic comment on or qualification of the main proposition in the other word group.

*Examples*

Why are you so late?

I wonder why Jill didn't  
come.

What about Alice?

I 'had to 'work .late, | 'honestly.

You in'vited her, | of 'course.

'She'll get a 'free .copy, | 'natur-  
ally.

In these examples the comment comes last; but once again the order of the word groups can be reversed: ~*Naturally*, |

'*she'll get a free copy*. In other cases the second word group is virtually a repetition, for emphasis, of the proposition in the first word group; and here too reversal of word group order is always possible.

*Examples*

May I borrow it? 'Yes, | 'do. 'Do, | 'yes.

Don't you like it? 'No, | I 'don't. I 'don't, | 'no.

In yet other examples the second word group is an emphatic clarification of the first word group: with the second High Drop the speaker is making much more precise the information which he has just given by the first High Drop.

*Examples*

Where does he live? In 'Essex, | near 'Chelmsford.

Where's Peter? He's 'gone to 'Manchester, | on 'business.

All the tone group sequences discussed above and exemplified in Chapter V concern sentences divided into two word groups by the single bar [ | ]. In extended utterance many other tone group sequences can arise; and the division into word groups then involves the double bar [ || ] as well as [ | ]. These other sequences are too numerous to study here; but in general it can be said that, unless there is an obvious reason for a change, the attitudes expressed by a speaker in a succession of several word groups will either be the same or, if not the same, be consistent with each other. Consider the following situation:

Well, yes. Nothing else was broken. 'Why did you 'make so much 'fuss about it? || You can ,soon buy a,nother one.

This represents a perfectly consistent sequence of attitudes that are not identical: the *reproof* of the Take-Off in the second word group is foreshadowed by the *protest* of the Long Jump in the first. Replace the Long Jump by the Low Bounce and

the latter's overt friendliness jars in a most inappropriate way with the reproof that follows. Similarly in

Oh, I am sorry about that	'How did it °come to get ,broken?
vase.	I 'told you °not to ^touch it.

the sequence Low Bounce | Jackknife is most improbable: there is no reason at all for the marked change in attitude after the friendly *Wh*-question. The censorious Jackknife in the second word group is realistic only if some equally strong, critical attitude is given by the first word group. But notice what happens if we change the situation somewhat:

Oh, I am sorry about that	'How did it °come to get ,broken?
vase.	I 'told you °not to ^touch it.
I picked it up to show John.	

Here at the outset the speaker has no quarrel with his listener; and so his question is friendly and invites an answer. This answer however reveals that the listener has blatantly ignored some previous injunction made by the speaker. So the latter's switch from the friendly Low Bounce in the question to the censorious Jackknife in what follows is both reasonable and logical in the circumstances.



### III Introduction to the Drills

#### AIMS OF THE DRILLS

There is only one way to master the pronunciation of a foreign language: to repeat the sound features of the language over and over again, *correctly and systematically*, until they can be said without any conscious thought at all, until the learner is incapable of saying them in any other way. This is the drill method, and it has been used for many years in teaching the sounds of English; the major aim of this book is to provide graded material suitable for use in teaching and learning English intonation.

The drills, which follow in Chapters IV and V, have two purposes: first, to help the learner to say the tunes in the English way, to get the notes right, and to provide so much practice in this that he will no longer be tempted to substitute his own native intonation; and secondly, and much more important, to get him to use the tunes appropriately, so that he automatically chooses the tune which will best express his own attitude of mind in any circumstances.

For the first purpose a teacher is almost certainly needed; there are some gifted people who can acquire the tunes of English by simply imitating what they hear around them, but most foreign students cannot do this and would be unwise to think that they can. For these it is essential, particularly in the early stages, to have a teacher to serve as a model and to correct them meticulously whenever they go wrong. It is worse than useless to drill the *wrong* tunes; the teacher must see to it that the tunes are right and stay right.

For the second purpose, that of making the student automatically choose the appropriate tunes, a teacher is perhaps less necessary, and the intelligent student can probably get a good deal of benefit from using the drills on his own. On the other hand, a good teacher will certainly help and enliven the process.

#### ARRANGEMENT OF THE DRILLS

The ten tone groups are tackled one by one in the drills in Chapter IV. At the beginning of each tone group there is a brief recapitulation of the attitudes conveyed by the tone

group in conjunction with the five sentence types, Statement, Wh-Question, Yes-No Question, Command and Interjection. Then follows a reminder of the pitch value of the tone marks used in the drill sentences in the tone group.

Within each tone group the material is presented in sections, the drill sentences in any one section all illustrating one particular pitch feature or combination of pitch features. Thus in the Take-Off, for instance, there are four sections; the first contains sentences said with a Low Rise nuclear tone only; the second, sentences said with a sequence of Low Rise nuclear tone and Tail; the third, sentences said with a sequence of Pre-head and Low Rise nuclear tone with or without a Tail; and the fourth, sentences said with a sequence of Low Head and Low Rise nuclear tone with or without a Tail and with or without a Pre-head. The sections in the ten tone groups have been devised in such a way that, at some stage in the drills in Chapter IV, the student has the opportunity to practise systematically all the important sequences of pitch features as well as all those features which occur on their own.

At the beginning of each section in each tone group a general heading specifies the tune, that is to say, the pitch feature or sequence of features which the drill sentences in that section are designed to illustrate. Note that some features in some headings are enclosed in round brackets. These brackets indicate that not all sentences in the section contain the particular feature which they enclose. Features not enclosed in these brackets are present in all the drill sentences in the section. This general heading is accompanied by one or more schematic interlinear diagrams, designed to show at a glance the overall tune shape. In these diagrams the top horizontal line indicates a very high pitch and the bottom horizontal line a very low pitch. Between these two lines the pitch of the various features in the tune, as well as the pitch relationship between them, is represented by means of thick strokes for *Head* and *Nucleus* and by means of thin strokes for *Pre-head* and *Tail*. When only one thick stroke is shown, this stands for the Nucleus of a tune which consequently has no Head.

Within each tone group the student will, in general, first

deal with the most simply constructed tune and gradually progress to longer and more complicated ones. This is for instance the case with the Take-Off, as can be seen from the list of its sections above. Occasionally, as in the Switchback and the Jackknife, the most simply constructed tune, *Nucleus Only*, presents the student with more difficulties than the somewhat longer tune, *Nucleus + Tail*; in such cases the longer but simpler tune is given first. It is most important that the student should not be allowed to go on to the longer tunes until he is able to cope with the shorter ones satisfactorily. In this the teacher must be merciless—no fault must be allowed to slip by, because the longer tunes are based on the shorter and any fault tolerated at first will recur again and again and become more and more fossilised until it can no longer be dealt with.

In each section there are scores of drill sentences divided amongst Statements, Wh-Questions, Yes-No Questions, Commands and Interjections. Each of these structures must be practised, but whether every structure in every section is to be exhausted is a matter for the teacher's judgment; however, he should always go on *well beyond* the point where the student begins to perform acceptably. Only in this way is mechanisation achieved. Incidentally, each drill sentence is in principle quite unconnected with the preceding or following one. Occasionally, as for instance in the material given under Yes-No Questions in the first section of the Low Bounce, it has been found convenient to connect a number of drill sentences together into a sort of controlled conversation. Generally speaking, however, each drill sentence represents a response to a new situation.

By working steadily under guidance through the material the student should be able to pronounce all the different intonation patterns acceptably; but will he be any more able to choose the right pattern at the right time, which is the real difficulty? The answer is almost certainly yes, because each drill sentence has been regarded not just as an isolated utterance, but as a response to a given situation; this situation is sketched by what we have called the *Verbal Context*, which precedes the drill sentence; it is a very brief, very rudimentary

setting of the scene, but it gives the student a peg on which to hang his drill sentence, his response to the situation. In particular the verbal context may account for accentual features in the drill sentence; for example, in the sequence

'What °sort of \night was it? It was a 'very 'dark °night.

the accent on *night* in the verbal context question explains the lack of accent on that word in the drill sentence statement. The verbal context may also give some indication of the attitude to be expected from the speaker of the drill sentence; for example, in the sequence

'Why did you \do it, you  
°silly °fool?

I \didn't °do it on \purpose.

the use of the words *you silly fool* is deliberately tendentious and helps to highlight the grumbling, defensive note of the response.

Similarly the drill sentence itself may be coloured so as to underline the attitude which it conveys, as, for example, in the sequence

D'you 'think it's \true? I'm 'absolutely \positive it's °true.

The strong expression *absolutely positive* is a pointer to the weight and intensity carried by the tune; this weight and intensity would still be present if the less forceful words *quite sure* had been used, but they might have been less obvious to the student. Such indicative words are not present in every drill sentence, but there are enough examples of this kind to keep the student reminded of the attitude which a tune is meant to express.

There is one other way in which we have tried to help the learner to appreciate intonation attitudes, namely, by sometimes adding a sentence after the drill sentence. These additional sentences are placed between round brackets to show that they are not part of the formal drill, but they should be said by the student so that he may better grasp the full meaning of the drill sentence; for example, the sequence

He's 'over 'seventy. \Well. || (I'd 'never have be\lieved it.)

In the classroom the verbal context will usually be spoken by the teacher and the drill sentence by the student, but sometimes it is more useful and natural if the context sentence is said by the student before he says the drill sentence. In these cases the verbal context is placed between round brackets; for example

(That 'you, Mr. °Archer?)      Good 'morning.

Occasionally the context is not verbal at all, but a concrete situation; this is briefly sketched and enclosed in square brackets; for example

[A loud noise]      What on 'earth was \that?

The single vertical bar and the double vertical bar, which are used to separate word groups, sometimes occur in the drills; for example

'How much \holiday will you °get?	'Three \weeks,   I ,hope.
'When'll he °make up his \mind?	,Nobody \knows.    ,That's the \trouble.

In these and all similar sequences of word groups the bar, whether single or double, implies that the two (or more) word groups are to be said consecutively by the same speaker. This is also true of word group sequences in the verbal contexts.

The absence of the double bar between drill sentences means that they are intended as alternative responses to the same verbal context; for example

'Whose \book is that? \,Mine. \,Dad's. \,Mum's. \,Jack's.

By means of these devices, added to the explanations in Chapter II, the student is led to use the various intonation patterns in situations which are appropriate to their use, and this comes about to a large extent unconsciously. After a great deal of this kind of practice he will be very much more likely to hit instinctively upon the right tune in everyday conversation than if he had to work it out logically.

## HOW TO USE THE DRILLS

The drills will most often be used in the classroom under the direction of a teacher; experience of using them in this way enables us to give some advice on how to get the best out of them.

### The Teacher

At the beginning of each section in each tone group the teacher must explain what the general shape of the tune is, what tone marks are used to symbolise this shape, and in general terms what attitude the tone group conveys in relation to the grammatical structure under consideration; in other words, a brief résumé of the relevant information in Chapters I and II.

He must then make sure, with a few isolated examples, that the students can actually say the tune, and make whatever corrections are necessary; also that they can hear it accurately, placing the correct tone marks in the appropriate places in dictated sentences. A certain amount of chorus work may be useful at this point, to create confidence, but this should not be the general rule unless it is unavoidable, since it tends to mask individual errors and therefore to reinforce them.

In beginning the drills, the teacher will say the context sentence with the intonation given, and one student will give the drill sentence in reply. At this stage the important thing is to be sure that the tune is correctly said; if it is not, the error must be pointed out and eliminated. The teacher repeats the context sentence and the same student replies correctly; if not, more correction, until such time as the student is able to make the correct response. It is valuable for a while to make all the students repeat, one by one, the same response to the same context sentence; this fastens it rather quickly in their minds. But always the teacher must say the context sentence, so that the drill sentence comes in response to a definite situation, never as merely another sentence in the void. Where we have provided a number of drill sentences in response to a single context, the teacher must

repeat his context sentence before every reply. Once the tune is coming fairly freely and accurately the teacher can concentrate more on the meaning, using all his ability to bring out the basic elements of the rudimentary situations so that the student is brought to realise to what and in what manner he is responding.

As a matter of tactics it is wise to vary the order in which students are called upon to answer; if the same order is used throughout, most students spend their time calculating which is their next sentence and preparing it. This obviously lessens the number of useful examples to which they are exposed and is to this extent a bad thing.

## The Student

The student must be sure that he understands at every point what is required of him, what the tone marks mean, what basic attitude the tone group under consideration reflects, and that he keeps this constantly in mind. He should be prepared at the beginning to sound silly or funny to himself, since foreign tunes usually seem even odder than foreign sounds; this is a phase which soon passes if faced firmly. He must make a careful note of his errors in each tune and work to avoid them. He must pay attention to every context sentence as well as to every drill sentence and try to think himself into the kind of situation at which the sentences hint. This creative imagination will not only make the whole process more interesting; it will also speed up the rate at which correct responses in everyday situations come instinctively to his tongue. In private work and revision just as much attention should be paid to the verbal context and the attitude expressed as to the actual speaking of the drill sentence, and repetition should be done *aloud* if at all possible. If the student is working with a teacher he should avoid breaking new ground on his own; the likely result will be to form bad habits rather than good. But once a tune is correctly established, the more thoughtful repetition the better; one useful by-product of the drill

method is that some of the examples used—and they are all usable everyday sentences—will stick in the mind and be available for future use.

When all the tunes, illustrated by the various sections of the ten tone groups, have been drilled to the point where a correct intonation pattern is automatically used in the appropriate place, we still cannot say that English intonation has been mastered; there will still be plenty to learn. But hard and intelligent work on the drills, like scale-playing for the pianist, will provide a firm basis for advance.

# IV Intonation Drills

## THE TEN TONE GROUPS

### I *The Low Drop*

#### *Attitude*

In STATEMENTS: with no head, detached, cool, dispassionate, reserved, dull, possibly grim or surly; with a high head, categorical, weighty, judicial, considered.

In WH-QUESTIONS: with no head, detached, flat, unsympathetic, even hostile; with a high head, searching, serious, intense, urgent.

In YES-NO QUESTIONS: with no head (in tags used as independent comments), uninterested, hostile; with a high head, serious, urgent.

In COMMANDS: with no head, unemotional, calm, controlled, cold; with a high head, very serious, very strong.

In INTERJECTIONS: with no head, calm, unsurprised, reserved, self-possessed; with a high head, very strong.

#### *Tone marks used in LOW DROP drills*

A Stressed, accented syllables (Nucleus, Head)

[ ] Medium falling to very low pitch.

['] Relatively high level pitch.

[°] Relatively high level pitch, the same pitch as the *preceding* ['].

B Stressed, unaccented syllables (Tail)

[°] Very low level pitch, the same pitch as the end of the *preceding* [ ].

**Tune**



**Low Fall only**

*Verbal context*

*Drill*

#### **Statements**

- 'Can you °come to ,morrow?
- 'Whose ,book is °this?

✓Yes. ✓No.  
✓Mine. ✓Dad's. ✓Mum's. ✓Jack's. ✓John's.  
✓Tom's. ✓Anne's.

*Verbal context*

- 'When can you ,do it?  
 'Where does he ,come from?  
 'Which °subject do ,you pre,fer?  
 'What's your ,name?  
 'How many ,cousins have you ,got?  
 'What °colour's ,your ,car?  
 'What's in that ,bottle?  
 'What d'you °need from the ,grocer's?  
 'What ,meat d'you ,like ,best?  
 'What's your °favourite ,fish?

**WH-Questions**

- You must 'ask for them ,now.  
 He 'simply °must ,go.  
 'Take only ,one of them.  
 'Just ,tell him.  
 'Make them at ,once.  
 I 'saw a 'friend of ,yours | to,day.  
 'Borrow °someone's ,dictionary.  
 I've 'just seen ,John.

**Commands**

- I'll ,send it ,to him.  
 'What d'you ad°vise me to ,do?  
 'Would you mind °calling your ,dog?  
 'Shall we °have a ,nother °game?

**Interjections**

- He's 'just ar,rived.  
 'John ,says | he ran a 'four minute \mile.  
 'Here's your ,sweater.

*Drill*

- ,Now.  
 ,France. ,Spain. ,Wales.  
 ,French. ,Maths.  
 ,Smith. ,Jones. ,Brown. ,Rees.  
 ,One. ,Two. ,Three. ,Four. ,Five. ,Six.  
 ,Eight. ,Nine. ,Ten.  
 ,Blue. ,Green. ,Red. ,Black. ,Brown. ,Beige.  
 ,Pink. ,White.  
 ,Ink. ,Gin. ,Beer. ,Milk. ,Oil. ,Wine.  
 ,Cheese. ,Ham. ,Eggs. ,Flour. ,Jam. ,Tea.  
 ,Soap. ,Salt.  
 ,Beef. ,Veal. ,Pork. ,Lamb.  
 ,Sole. ,Plaice. ,Shrimps. ,Hake. ,Cod.  
 ,Trout. ,Crab. ,Bream.

- ,Why?  
 ,When?  
 ,Which?  
 ,What?  
 ,How?  
 ,Who?  
 ,Whose?  
 ,Where?

- ,Don't. ,Do.  
 ,Go. ,Stay. ,Try. ,Wait. ,Write. ,Phone.  
 ,Pray.  
 ,Heel. ,Sit. ,Down. ,Here.  
 ,Let's.

- ,Oh! ,Right! ,Good! ,Fine! ,Great!  
 ,Rot! ,Bilge! ,Tripe!  
 ,Thanks!

Verbal context	Drill
What a 'very pe°cular \hat you've got on!	\Please! \John!
Your 'very °good \health.	\Cheers!
—Let's ,go,   ,shall we?	\Right!

**Tune**



**Low Fall+Tail**

Statements	
'How \old are you?	\Seven. \Twenty. \Thirty. \Forty.
'Will you ,send it °to me?	\Gladly. \Yes, sir. \No, °John. \Certainly, °madam.
'Who can \say that?	\I can. \We can. \Alice °can. \Marjorie °can. \Timothy °can.
'Who °gave him the \book?	\John did. \Father °did. \Mother °did. \Peggy °did.
'Whose is this \box?	\Mary's. \Stephen's. \Jennifer's. \Alison's, I °think.
'Where d'you \come from?	\China. \India. \Germany. \Poland. \Sweden. \Denmark. \Italy. \Norway. \Holland. \England. \Scotland. \Ireland. \Yorkshire. \Lancashire. \Gloucestershire. \Somerset. \Devon. \Sussex. \Surrey. \Edinburgh. \Leicester. \Worcester.
'Which is the °nearest \tube °station?	\Euston. \Highgate. \Holborn. \Aldwych. \Goodge °Street. \Liverpool °Street. \Marylebone. \Paddington.
'What's your °favourite \subject?	\History. \Latin. \Algebra. \Physics. \Botany. \Chemistry. \English. \German.
● 'What's your \name?	\Johnson. \Robinson. \Buckingham. \Chapman, sir. \Fotheringham, sir. \James, °madam.
● 'Who's °running the \music °club this °year?	\Peter. \Peter's °running it. \Peter's °going to °run it. \Peter's °going to °try and °run it. \Peter's °going to have a °try at °running it.

*Verbal context*

'Why d'you °want more \money?

'Which firm °painted \John's °house?

**WH-Questions**

'Pass me that \box, °Joan.

He's a \way quite °often.

She's got °something in her \eye.

He's \broken a °window.

Someone's \bound to °have one.

- She'll °ring you on \Sunday.

I've \asked him °several °times.

He °says he's \coming.

I'm °sorry to \trouble you a °gain.

We °started °off | at the \Red \Lion.

**Yes-No Questions**

I °think you'll \like it.

It °all de°pends on the \weather.

I've °just °mowed my \lawn.

They \won't °even °try.

You can't °possibly lift °that.

We'd °never be °able to af°ford it.

He °says he'll re°paint it.

- It'll °be all °right provided °John can °help.

I'm °going to \Paris | to°morrow.

He's for°gotten to °shut the \gate.

What °glorious \roses!

Yes, I °saw Pyg°malion.

John's been pro°moted.

*Drill*

\Fares are °up. \Fares are °going °up. \Fares are °going °up a°gain. \Railway \fares are °going °up a°gain. \Railway \fares are °probably °going °up a°gain.

\Watson's. \Watson and °Sons. \Watson and °Sons °did it. \Watson and °Sons °did it, I °gather. \Watson and °Sons °did it, I °under°stand.

\Which \box?

\How °often?

\Which °eye? \Who °has?

\Whose °window? \Whose °window, may I °ask? \Whose °window has he °broken?

\Who, e°xactly?

\When, pre°cisely?

\How many °times?

\Why's he °coming? \When, d'you °think?

\Now °what's the °matter?

\Then °where did you °go?

\Will I?

\Does it?

\Have you?

\Won't they?

\Can't I?

\Wouldn't we?

\Will he re°paint it?

\Can he, °though?

\Are you, in°deed?

\Isn't he °stupid!

\Aren't they a °picture!

\Wasn't it a °splendid pro°duction!

\Isn't it °strange!

*Verbal context*

He's going to 'give it to us.

- 'What a °cold 'day!

*Note:* Examples of this tune used for question tags in sentences like

Yes, | isn't it?

are given in Chapter V, Section 13, p. 264.

**Commands**

What 'shall I ,do with this °rubbish?

'Call your ,dog, | ,will you?

- 'Let me °see if I can ,lift you.  
'How can I °get in 'touch with °Miles?

'Watch me °juggle with these 'plates.

What de'licious °looking ,grapes!

Who's going to °bath the 'baby?

**Interjections**

'Would you °like an ,apple?

Oh I 'am °cold.

He's re'fused to ,go.

He'll be 'with you on ,Friday.

- 'Will you be °ready by ,six?

*Drill*

Won't that be °lovely!

Isn't it °just!

Burn it. Bury it. Lose it. Keep it. Sell it.

Scrap the °wretched °stuff.

Down, °Fido. Heel, °boy. Sit, you °horrible °animal.

Stop it. Don't, you °fathead.

Phone him. Wire him. Write to him.

Cable him.

Careful, you °clown. Now °look what you've °done.

Have a °few. Take one or °two.

You °try. You have a °go. You have a °shot at it.

Thank you.

Nonsense! Rubbish! Fiddlesticks! Poor old °soul!

Pity! Idiot! Silly °boy!

Marvellous! Smashing! Splendid! Super!

Lord, °yes! Heavens, °no!

**Tune****Low Pre-Head + Low Fall (+Tail)****Statements**

'Whose ,pen is °this?

Pa,ricia's. Di,ana's. E,lizabeth's. It's ,mine.  
It's ,Freddie's. It's ,Christine's. It's ,Susan's.

*Verbal context*

'What are you °studying ,this ,year?

'When can you °let me ,have them?

'What's he ,charging?

'How d'you °go to the ,office?

I'd °love to ,help.

I ,don't be°believe you 'posted it.

'John's the ,winner.

'D'you 'think he's for,gotten?

I'll 'fetch you in the ,car.

It's 'no good at ,all.

He's 'given up 'everything.

● 'What's your ,job?

'Where did you °go to ,school?

I've 'finished my e,xams.

'Where will you °be at ,eight, ,then?

**WH-Questions**

● °Someone'll ,have to ,do it.

You 'won't do it °that ,way.

You'll 'find it in the ,drawer.

We 'must have a ,meeting.

'Alec °won't ,help.

They 'stayed a°way | for a 'very good ,reason.

You'll 'have to °make it your ,self.

*Drill*

Ge,ography. Psy,chology. A,natomy. Phy,si,ology. Zo,ology. I,talian. Mathe,matics. Eco,nomics. Sta,tistics.

To,day. To,night. To,morrow. By to,night. By this ,evening. By ,Monday. On ,Sun-day.

A ,pound, I ,think. The ,same, I be,lieve.

By ,bus. By ,tube. I ,walk. In my ,car. By ,Underground.

I ,know you ,would. || But you ,can't.

I ,did ,post it.

He ,will be sur,prised.

I'm ,sure he ,hasn't.

That ,is ,good of you.

You're ,always dis,satisfied.

I ,do think it's a ,pity.

I'm a ,shop as,sistant. I'm a ,bank ,clerk. I'm a ,painter. I'm a ,school,teacher. I'm an ,actor. I'm a ,taxi,driver.

Well I was at a ,number of ,schools. At a most ex,traordinary ,place.

So you can re,la,x at ,last. It must be a re,lie,f for you.

I shall be at a re,hearsal. I shall be at the ba,zaar. At a com,mittee ,meeting, un,fortunately.

But ,who?

Well, ,how, ,then?

In ,which ,drawer?

Well ,when, e,xactly?

And ,why ,won't he?

For ,what good ,reason?

Just ,how, if I may ,ask?

## Verbal context

I'll 'call on them personally.  
 He 'still does a full day's work.  
 They 'won't lend it to us.  
 We 'can't play. || 'Tim's not here.

I 'haven't °time ~now.  
 I've ~said I'll meet you.  
 No ~that's not Stephen's house.  
 You're 'not getting 'on very fast, | 'are you?  
 ~I'm quite willing.

- 'What did you °say the ad°dress was?

## Yes-No Questions

- They ~ought to be able to af°ford it.  
 I've got 'so many °things to do.  
 I was 'worried a°bout the ~money.  
 I 'can't °manage Monday.  
 • 'This °knife's too blunt.  
 ~Thank you | for your offer.  
 ~Bother. || I've for'gotten to °tell Frank.  
 ~That's not much good.  
 Well he ~says he needs it.  
 That's a ~possible plan.  
 ~Where will we °find a 'skeleton?  
 He 'says he's ill.  
 I'll re'turn it this evening.  
 I'm at my 'wits' end.  
 ~Sad about ~James.  
 ~Let me °show you how.  
 They're 'making him captain.  
 ~Look. || It's 'raining.

## Drill

But ~when, for heaven's sake?  
 How ~does he keep it up?  
 Why ~not, for heaven's sake?  
 What's ~that got to do with it? || (We can  
   play singles, °can't we?)  
 When ~will you have time, may I ask?  
 Yes but ~where?  
 Well where ~does he live, then?  
 When are you going to take a turn?  
 What are we ~waiting for, then?  
 How many ~more times d'you want telling?

But ~can they af°ford it?  
 Can I ~help at all?  
 Was ~that all?  
 Would ~Tuesday be more convenient?  
 Is this ~other one any better?  
 Will it ~help, d'you think?  
 Does it ~matter all that much?  
 Well can you do any better?  
 Yes but ~does he, in all honesty?  
 Is it ~wise, I wonder?  
 Could we ~borrow one?  
 Is he ~really ill?  
 Can I ~count on that?  
 Well has your father got any i°deas?  
 Yes ~wasn't it awful!  
 Now ~aren't you kind!  
 Oh ~won't he be pleased!  
 Now ~isn't that infuriating!

'Guess what colour her new suit is.  
 ~No.  
 ~No.

Is it ~red?  
 Is it ~blue?  
 Is it ~green?

*Verbal context*

ˌNo.

ˌNo.

Corˌrect. || 'Now ˚guess where she ˌbought  
it.

ˌNo.

ˌNo.

ˌNo.

ˌYes.

**Commands**

It's ˌmy ˚book.

'May I ˚borrow this ˚pen?

ˌWhat shall I ˚do with these ˚figures?

'Johnnie's been ˚pulling my ˚hair.

'What shall I ˚do with her ˚letters?

- I ˚can't tell you ˚now.

ˌHurry ˌup, ˚Molly.

What's ˚up?

You're a ˚blithering ˚idiot.

- It's ˚terribly ˚difficult.

˚These tunes don't ˚sound very ˚different.

ˌWhat have I ˚done wrong ˚now?

˚They're ˌbound to ˚lose.

I ˚don't want ˚your ˚help.

**Interjections**

I beˌlieve he's ˌfinished the ˚job.

Did you ˚lock the ˚back ˌdoor?

He just ˚shouted me ˚down.

I've ˌgot to ˚work on ˚Saturday.

He's ˚won.

They say they ˚won't ˌsell.

*Drill*

Is it ˌyellow?

Is it ˌblack?

Was it at ˌSelfridge's?

Was it at ˌGamage's?

Was it at ˌButler's?

Was it at ˌOliver and ˚Sons?

Now ˌhaven't I been ˚quick!

Well ˌtake it, ˚then.

Yes ˌdo.

Subˌtract them. Diˌvide them. Igˌnore them.

Reˌpeat them. Disˌcard them. Reˌmemˌber them. Make a ˌnote of them.

Now ˌstop it, ˚you ˚two.

Hang ˌon to them ˚for her.

Then ˌphone me aˌbout it.

Don't ˌrush me, ˚Tom.

Be ˌquiet for a ˚minute. || (I'm ˚listening to  
the ˌnews.)

Don't ˌtalk to me like ˚that.

Let ˌme have a ˚shot at it.

Well exˌaggerate them.

Go aˌway, ˚Bill. || (Can't you ˚see I'm  
ˌbusy?)

Don't you beˌlieve it.

Do it yourˌself, ˚then.

At ˌlast!

Of ˌcourse!

The ˌbrute!

Oh ˌno!

Fanˌtastic! Good ˌheavens!

What ˌnonsense!

## Verbal context

I'm a'fraid I've °got a ,cold.  
I 'hit him °over the ,head.  
They've 'given me the ,sack.

D'you 'still re°quire ,six?  
They were ,very apolo,getic.  
He re'fuses to ,pay.  
• They're ,not the °same, | 'are they?

I re,peat. || You're a 'stupid ,fool.  
I 'still can't ,find it.

Note: All the drills given above with the tune

LOW PRE-HEAD+LOW FALL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). If marked for this emphasis, the last drill in this section would read

How ex,traordinary!

Tune



High Head+Low Fall  
(+Tail)

## Statements

I 'hate ,cabbage.  
I can't 'bear ,Julia.

,David's °grown a 'beard.  
'How much does it ,cost?

• 'What's the ,time, °please?

'What are you ,doing °these °days?

'What sort of ,holiday did you °have?

## Drill

No ,wonder!  
You ,didn't!  
They ,haven't! Ri,diculous! Pre,posterous!  
The ,fools! At your °time of °life!  
In,deed I °do!  
I should ,think so, in,deed!  
The ,cheek of it!  
Of ,course ,not! Of ,course they're ,not! Of  
,course they're ,not the °same!  
How ,dare you °speak to me like °that!  
How ex,traordinary!

'So do ,I. 'So does ,Peter. 'So do we ,all.  
'Nor can ,Bill. 'Neither can ,I. 'Nor can my  
,mother.  
'So he ,has. 'So I ,see.  
'Almost a ,pound. 'More than you'd ,think.  
'More than we can af,ford.  
'Four o'clock. 'Half past ,one. 'Five past  
e,leven. 'Quarter past ,six. 'Quarter to  
,seven. 'Twenty °five to ,one. 'Ten  
°minutes to ,nine.  
'Working ,hard. 'Earning my ,living. 'Still  
on ,holiday. 'Going to ,evening °classes.  
'Simply ,wonderful. 'Quite ,perfect. 'Per-  
fectly ,horrid. 'Too bad for ,words.  
'Couldn't have been ,better.

*Verbal context*

'Isn't she °very ,bright?

D'you 'come here ,often?

'What did you ,think of the ,play?

—Is it ,easy?

'How was ,Eric ,looking?

'Was the °car ,damaged?

● 'When'll it be ,finished?

'When are we to ex,pect you?

**WH-Questions**

I 'can't come ~now.

I saw 'Monty | ,last ,week.

'Harry's not ,coming to ,tea.

'Try °using °sticky ,tape.

You 'can't have ~that ,basket.

● He 'told me he'd °been in 'Persia.

We ,hired a ,car.

The ,clock's °stopped a`gain.

He works 'sixteen °hours a ,day.

'Why not ~wait a ,bit?

I must 'go to the ,bank.

*Drill*

'Mad as a ,hatter. 'Dull as ,ditchwater. 'Not a °brain in her ,head.

'Hardly ,ever. 'Every ,night. 'Every °chance I ,get.

'First ,rate. 'Utter ,tripe. 'Very °cleverly con,structed. 'Quite the °best thing he's ,written.

'Pure ,child's ,play. 'Simple as °A B ,C. 'Not so °easy as you might ,think.

'Fit as a ,fiddle. 'Ready to ,drop. 'Just the °same as he ,always ,does. 'Better than I've °seen him for a ,long ,time.

'Scarcely ,marked. 'Almost °knocked to ,pieces. 'Not a °scratch ,anywhere.

'Next ,Wednesday. 'Not be°fore the week-,end. 'Sometime °early in ,June, I be-,lieve. 'Round about the °middle of the ,month, they ,say.

'Soon after °half past ,six. 'Certainly °not ,this ,week. 'Not until °sometime on ,Friday. 'Saturday °evening at the ,earliest.

'Why ,not?

'How ,was the ,old ,scoundrel?

'Who ,is ,coming to ,tea, then?

'Who asked ,your ad,vice?

'Which one ,can I ,have?

'When was ,that, I ,wonder?

'Whose ,was it, by the ,way?

'What's ,wrong with the ,blessed ,thing?

'How on °earth does he °keep it ,up?

'What makes you °think ,waiting'll ,make any ,difference?

'Which ,one? 'Why ,must you? 'Why not °leave it till to°morrow ,morning?

## Verbal context

'Will you 'lend me your ,pen?

I can't 'possibly ,do that.

The ,car's ,broken ,down.

I 'gave him a 'piece of my 'mind.

I ,think you 'ought to a,pologise.

'Sorry I bumped ,into you.

● I'm a'fraid I've up'set the 'milk.

Oh 'dear, oh ,dear!

I'm 'very 'fond of ,jellied ,eel.

She 'doesn't look a 'day over 'thirty.

'Shut 'up.

'Where's my ,penknife?

'Pass the ,salt.

,What's he 'saying?

## Yes-No Questions

('Now that I've 'heard your ,plans | there  
are a 'number of ,questions I'd ,like to  
,ask. || For ,instance | )

Well I 'think ,John'll ,help.

He's a ,good ,chap.

Well 'no. || 'Not abso'lutely.

I ex'pect he'll ,help.

He 'certainly 'ought ,to.

I'll 'try. || 'What 'else ,was there?

Well I'm 'not 'sure about the 'details.

We'll be 'getting 'more 'soon.

## Drill

'What ,for? 'What d'you ,want it ,for? 'Why  
don't you 'buy one of your ,own? 'Where's  
the one I 'bought you for ,Christmas?

'What's so ,difficult a,bout it?

'What's the ,matter with the ,wretched  
ma,chine?

'Why did you ,do such a ,stupid ,thing?

'How d'you make ,that out?

'Why don't you 'look where you're ,going?

'Why can't you 'leave things a,lone?

'What's the 'matter with you ,now?

'How in the 'world can you ,eat such ,stuff?

'How in 'heaven's 'name does she ,do it?

'Who the 'dickens d'you 'think you're  
,talking to?

'What the 'deuce d'you 'want ,that ,for?

'Why the 'blazes 'don't you say ,please?

'How can I 'hear when you're 'making 'so  
much ,noise?

'Is ,John ,going to co,operate? || 'Have we  
got e'nough ,money in ,hand? || 'Mightn't  
it be 'wiser to post,pone ,matters a  
,little? || 'Shall we be 'able to 'finish the  
job on ,time?

'Are you ,sure, ,though?

'Are you 'certain he'll ,help?

'Can you find ,out, d'you ,think?

'Can you 'find ,out?

'Will you 'answer my ,question? || 'Can you  
find 'out whether 'John will ,help?

'Are you 'happy about the fi,nancial ,side of it?

'Have we 'got e'nough ,money?

'Have we e'nough ,now? || 'Can we re,ly on  
,getting ,more ,soon?

*Verbal context*

Yes I'm 'sure we ,can.

I 'think we can ,go a ,head.

It's 'not 'much of a ,risk.

- It'll be 'very ex'citing.

The e'xams are °over at ,last.

You've made the 'same mis°take a ,gain.

I've 'just °bought a 'car.

'Look at this 'coat.

'Isn't this °path in a 'state!

'Lovely ,evening, | 'wasn't it?

'Larry's °playing 'Romeo.

'What d'you °think of their ,house?

The 'eight °ten's a 'terrible ,train.

The 'jacket's °worn out al'ready.

'How did the 'press reports ,strike you?

We're 'moving on 'Tuesday.

**Commands**

It 'can't be ,done.

'Lend me a ,fiver, | ,will you?

I 'didn't °quite ,catch that.

- I'm 'going to re,sign.

But I ,don't 'like the ,pudding.

,What do 'you ,want?

Shall I send it to 'you or to ,Arthur?

Shall I 'pass them to ,Robert?

'What d'you °think you're 'doing?

I've 'finished ,that.

*Drill*

'Don't you °think it would be °better to ,wait  
a ,bit?

'Dare we ,risk it?

'Is it °wise to °take ,any ,risk?

'Will you °stick to the ,point?

'Isn't it ,wonderful!

'Aren't I a ,fool! 'Would you be,lieve it!

'Have you ,really!

'Haven't they °made a ,mess of it!

'Wouldn't you °think they'd ,do ,something  
a ,bout it!

'Wasn't it °nice to see ,Mabel a ,gain!

'Can you i,magine it! 'Can't you °just ,see  
him!

'Isn't it ,shabby! 'Doesn't it °need ,painting!

'Don't I ,know it!

'Isn't it °absolute ,nonsense to ,buy such  
,shoddy ,clothes!

'Couldn't you ,laugh at ,all the ,fuss they  
,make!

'Won't it be ,marvellous to have your ,own  
,flat!

'Look ,here. || ('That's ,nonsense.)

'Go to ,blazes. || 'Use your ,own ,money.

'Pay at,tention, ,then.

'Don't be ri,diculous.

'Eat it ,up, I ,say.

'Show me your ,ticket, ,madam.

'Send it to ,Arthur.

'Pass them to ,me, ,rather.

'Mind your own ,business.

'Now re,peat the ,process.

## Verbal context

I ,can't un°do the `door.

I 'shan't stay a °minute longer.

'What shall I ,do with the ,box?

'How much °ought they to ,have?

I've 'brought you a °tonic from the  
`chemist's.

'Where shall I put `this ,chair?

I'm `so sorry I inter,rupted.

D'you 'think it'll be all ,right?

'How many ,pencils d'you °want?

The °answer to the `first ,sum | is `six.

'What shall I °do with my ,boots?

- 'Arthur `Thomas is ,on the ,phone.

## Interjections

'Peter ,Mainwaring'll be ,singing the ,lead.

- 'What did you ,think of it?

He 'says it was `your ,fault.

'Michael `Robins has ,just ,died.

I've `got the ,job.

He's 'not °calling after `all.

'Ann's °getting `better.

Ap`parently | they've 'buried the `hatchet.  
He's won a 'gold °medal.

Some `flowers ,for you.

## Drill

'Try the ,other ,key. 'Try °turning the  
`knob.

'Don't be so ,silly. || 'Come °back at ,once.

'Throw it a way. 'Chop it °up for ,firewood.

'Give it °back to the ,greengrocer.

'Give them a ,teaspoonful of it. 'Start them  
°off with °half an ,ounce.

'Drink it your, self. 'Take the °wretched  
°stuff a way.

'Leave it °where it is. 'Stand it a°gainst the  
`wall. 'Stack it a°way with the ,others.

'Don't give it a°nother ,thought.

'Don't °you ,worry.

'Buy me °half a ,dozen, ,please.

'Have a °go at the ,next one. 'See if you can  
do the °second one more ,quickly.

'Take them °out into the ,kitchen. 'Put them  
in the °cupboard under the ,stairs.

'Ask him to °ring me again ,later.

'Oh ,good! 'What a disap,pointment!

'Not ,bad! 'Not at °all ,bad!

'How ri,diculous! 'Stuff and ,nonsense!

'What ,rubbish he ,does ,talk!

'Good ,heavens! 'What a ,tragedy! 'What a  
°happy re,lease, poor ,man!

'Well ,done! 'Nice ,work! 'Good for ,you!

'What a ,nuisance he is! 'How an°noying  
for your ,mother!

'What a re,lief! 'How ,wonderful! 'How re-  
lieved you ,all must ,be!

'High ,time! 'How ,silly it ,all ,was!

'Fancy ,that! 'How ex,traordinary! 'Well I  
°never ,did!

'How ,nice! 'How ,sweet of you!

*Verbal context*

- We're 'going 'picnicking.  
At 'last °French has 'gone.  
  
I've 'sprained my 'ankle.  
  
'That's °Tom 'Mason.  
Does the 'noise ,bother you?  
  
'This is °Mr. 'Bradshaw.  
'Where's 'Liz ,got to?  
'Hullo, | ,Mickey.  
I'll 'make you a 'present ,of it.  
  
'Here I °am at ,last.  
  
It's my ,birthday.

*Note:* All the relevant drills given above with the tune

**HIGH HEAD+LOW FALL (+TAIL)**

can be said with emphasis if the emphatic form of the high head is used (see Chapter I, p. 37). If marked for this emphasis, the last drill in this section would read

'Very 'many 'happy re,turns!

**Tune**



**Low Pre-Head+High Head  
+Low Fall (+Tail)**

**Statements**

Have you 'any °news of ,Malcolm?

,Where did you run 'into °Tony?

*Drill*

'What ,fun! 'What a °good i,dea!  
'What a ,bore that ,fellow ,is! 'How he °does  
,talk!  
'Too ,bad! 'Bad ,luck! 'Hard ,lines! 'You  
,haven't! 'Poor old ,David!  
'Never ,heard of him!  
'Not at ,all! 'Not in the ,least! 'Not the  
°slightest ,bit!  
'How d'you ,do! 'Pleased to ,meet you!  
'Goodness °only ,knows!  
'Fancy °meeting ,you here, °Peter!  
'Thanks ,awfully! 'Thank you °very ,much!  
,Thank you ,very ,much! 'Thank you  
°very °much in,deed!  
'Welcome ,back! 'Welcome to ,England!  
,Welcome °back to ,England!  
'Many °happy re,turns! 'Very °many °happy  
re,turns!

He's 'passed his e,xam. I was 'talking to him  
,yesterday. We 'haven't °heard from him  
for ,ages.

In 'Tottenham °Court ,Road. At 'Baker  
°Street ,station. In 'Lower ,Regent  
,Street. Near the 'Albert Me,morial. On  
my 'way to °King's ,Cross.

*Verbal context*

'Why did he °run a way?

'What would you do?

'When can you come?

● 'How about the jacket?

'Where's that book of mine?

'How did you spend the morning?

'What's that tray made of?

● 'Why have you come?

**WH-Questions**

I 'shan't be able to go.

*Drill*

I 'don't °think he did run a way. I simply  
'can't think. I haven't the 'slightest i dea.  
He just 'couldn't face °up to his fi nancial  
difficulties.

It's 'up to you. I 'simply °can't i magine.  
You must 'make up your own mind. I'm  
afraid I've 'nothing °more to sug gest.

This 'afternoon, I °think. I 'don't °think I  
'can come. To'morrow °morning at the  
'earliest. When'ever you °care to in vite  
me. I 'think I shall be °free on Sunday.  
As 'soon as the °weather im proves. I'm  
afraid I 'can't °manage it yet a while.

It 'won't °do at all. It 'isn't °quite what I  
'want. It's a 'bit too °small in the waist.  
I 'can't quite °make up my mind a bout  
it.

I 'think you °left it in the lounge. I've 'put  
it °back on the shelves. I 'can't i°magine  
'what you've done with it.

I 'stayed in °bed until °nearly lunch time.  
I 'went to °see my °brother in Kensington.  
Getting 'up to °date with my °corres-  
pondence. I 'stayed at °home and  
worked.

It's 'made of wood. It's 'made of plastic.  
It's 'made of a °sort of plastic. It's 'made  
of °some sort of wood, I be lieve. I 'think  
it's 'made of °some sort of plastic.

I 'want to talk to you. I 'wanted to °have a  
'chat with you. I 'thought we °ought to  
°have a talk.

Why 'ever not? For 'heaven's °sake °why  
not?

*Verbal context*

It's your turn to pay.  
 It wasn't a serious error.  
 He slapped her face.  
 You'll have to keep quiet about it.  
 I've changed your plans a bit.  
 ● Did you see that pretty girl?  
 'Will you help?  
 It's the absolute truth, | I swear it.

We simply must buy him a present.

I can't find my handbag anywhere.  
 I won that game.  
 He says you'll give him the money.  
 He didn't let out anything important.  
 You're being very unfair.  
 I arrived on Tuesday morning.  
 I'm on my way to Puddle Duck.  
 'Sorry I wasn't available.  
 'Try hanging the door the other way.  
 I saw you talking to Rosemary.

He's pulled up all the asters.  
 I don't care if I do lose my job.

I'm afraid I forgot to return it.  
 I've missed the last bus.  
 'Mary's put paint | 'all over the carpet.

● 'Oh for a bit of quiet!

'Frank refused the chairman's offer.

**Yes-No Questions**

I might be struck by lightning.

*Drill*

What on 'earth are you getting at?  
 Then 'why are you so angry?  
 What'ever came over him?  
 But 'how can I?  
 By 'whose authority?  
 Now 'which one d'you mean?  
 How could I 'possibly refuse?  
 But 'who's going to believe such a fantastic story?  
 Yes but 'where's the money coming from?  
 Well 'when did you have it last?  
 How'ever did you pull it off?  
 What'ever will he suggest next?  
 But 'why can't he keep his mouth shut?  
 What the 'devil d'you mean by that?  
 At e'xactly 'what time?  
 Where in 'heaven's name is that?  
 Why'ever didn't you say you were busy?  
 What'ever made you think of that?  
 And 'what d'you think she was going on about?  
 What 'will he do next?  
 What 'are you saying? How 'can you say such a thing?  
 What 'were you thinking of?  
 How 'are you going to get home?  
 When 'is she going to learn to be more careful?  
 When 'will they stop making that dreadful din?  
 When'ever will he get a chance like that again?

But 'is it likely? Is 'that likely?

*Verbal context*

(I 'think it's °time to adˌjourn.)

- We shall 'have to °take a ˌtaxi.  
 ˌTom exˌplained the ˌmethod ˌto me.  
 'I'm broke ˌtoo. || So we ˌcan't ˌgo.  
 I ˌwon't be °late aˌgain.  
 It's ˌquite an ˌinteresting iˌdea.  
 Mr. ˌSmith's rather ˌbusy just ˌnow.  
 It was ˌcertainly an exˌperience.  
 I'd 'like to ˌknow who ˌbroke it.  
 I ˌhope you won't ˌspoil ˌthings.  
 'What shall we °do ˌnow?  
 He's a ˌlikeable ˌsort of ˌfellow.  
 You ˌought to ˌwrite to them.  
 'I'm ˌlistening.  
 I supˌpose we °could °try the ˌother ˌplan.  
 He was exˌtremely ˌrude.  
 He 'turned me °down ˌflat.

I'm a'fraid I'm ˌbusy | on ˌTuesday.  
 I 'don't know ˌwhat to ˌtell ˌJean.  
 I can ˌonly °find ˌtwo ˌbooks.  
 'What about °Muriel ˌGray?  
 I've ˌlived here a ˌlong time.  
 We've ˌboth got the °same ˌanswer.  
 'Harry's won a °fortune on the ˌpools.  
 'I thought it was a ˌhuge sucˌcess.  
 'Do ˌyou reˌmember that °party?  
 It would be ˌawful | if we ˌfailed.  
 'Bernard's reˌfused to ˌhelp, of ˌcourse.  
 Have you 'heard about Diˌana?

- It's a ˌlong ˌtime you've ˌbeen a ˌway.  
 It's as ˌcold as ˌcharity in ˌhere.  
 I'll reˌcomˌmend you for the ˌjob.

*Drill*

Does 'everyone aˌgree? Are there 'any obˌjections? Will you 'all be °back in an ˌhour, ˌplease?

But 'can we afˌford it?

But do you 'really underˌstand it?

Well 'couldn't we ˌborrow some ˌmoney?

But 'can I beˌlieve you when you ˌsay that?

Would you 'say it's a °practical propoˌsition?

Can I 'see him if I °come back ˌlater?

But can you 'honestly ˌsay you enˌjoyed it?

Would it surˌprise you to ˌknow ˌI ˌdidn't?

Now have I 'ever °let you ˌdown?

Does 'anyone °feel like a ˌwalk?

Yes but 'do you °think he's ˌhonest?

Yes but 'need I °write toˌday?

But 'are you °listening ˌcarefully?

But 'would it have °any °chance of sucˌcess?

Have you 'any iˌdea ˌwhy he was so ˌrude?

Would it be 'any °good ˌmy ˌtrying to perˌsuade him?

Then 'could we °meet on ˌWednesday?

Well 'need we °tell her ˌanything?

Well have you 'left °any at ˌhome?

D'you 'think she'd acˌcept if we ˌasked her?

Yes, but 'have you °lived here °all your ˌlife?

Now 'isn't °that peˌculiar!

Well 'would you ˌcredit it!

Yes, 'didn't it go ˌwell!

Shall I 'ever forˌget it!

Wouldn't it be 'simply apˌpalling!

Isn't it 'just °what you'd exˌpect of him!

Wasn't it 'absoˌlutely ˌmarvellous, her ˌpassing that eˌxam!

And am 'I °glad to be ˌhome!

Is it 'ever °anything ˌelse!

Can I 'ever °thank you eˌnough!

*Verbal context*

What an ex'traordinary \hat!  
'All he had to °do was \,tell us.

**Commands**

- We'll be 'there in \,no time.  
I \,thought he °played °rather \well.  
I sup,pose I shall 'have to \,help.  
I'm 'going to \,chance it.  
● ~That made you \,jump.  
The ~doctor \,says | it's \,not \serious.  
'What shall I °do \,now?  
It's \,not \,much of a \risk.  
'Which would \you choose, if \,you were \,me?
- 'How much \,practice shall I \,do?  
'What °time shall I \,join you?  
I'm 'going to °punch him in the \,nose.  
'How do I °get to \,West \,Street?  
● 'How long d'you °want me to \,stay?  
D'you 'think °Tom's \,serious?  
~Clive's \,ambition | is to \,be Prime ~Mini-ster.  
'How \,tight d'you \,want the \,knot?  
How \critical should I \,be?  
'What shall I \,wear?  
I'll ~never °eat all ~that.  
'What about the °washing \up?  
'When d'you °want it \,back?  
'How °long can I \,have it °for?

**Interjections**

He \,charged me a °pound too \,much.  
He 'says he'll \sue me.  
You've won 'first \,prize.

'Here's \,to you.

*Drill*

Have you 'ever seen °anything \,like it!  
Could 'anything have been °simpler than \,that!

Now 'take it \,slowly.  
Now 'don't en,courage him.  
Well 'don't be so °disa,greeable a,bout it.  
For 'heaven's °sake be \,careful.  
Don't 'ever do °that a,gain.  
Then 'don't °make so much \,fuss a,bout it.  
Go 'right °back to the be,ginning a,gain.  
Well 'don't °say I °didn't \,warn you.  
For 'goodness °sake °make up your \,own mind.

Do as 'much as \,possible.  
Come when'ever you're \,ready.  
Don't you 'dare °lay a \,finger on him.  
Take the 'first °turning on the \,left.  
Stay as 'long as you °possibly \,can.  
Take the 'whole °thing with a °pinch of \,salt.

May I 'never °live to °see the \,day.  
Make it as 'tight as you \,can.  
Don't accept 'anything but the \,best.  
Put on your 'very °best \,dress.  
Well eat as 'much as you \,can.  
Just leave it 'all to °Peter and \,me.  
Return it when'ever it's con,venient.  
Keep it for as 'long as you \,like.

The 'old \,rogue!  
The 'very i,dea of it!  
Be'ginner's \,luck! Good 'heavens a,bove!  
What an a'stounding °bit of \,luck!  
Your 'very good \,health!

*Verbal context*

I've 'called it Dy°namic Qui<sub>2</sub>escence.

I 'can't find my °purse anywhere.

We've 'just re<sub>2</sub>furnished °this room.

She's 'asked us to °tea.

'Hullo, | °Stevens.

'This is from my °Uncle 'Jack.

It's my 'final e<sub>2</sub>xam | to<sub>2</sub> morrow.

It's a 'bit 'chilly | to<sub>2</sub> day, | 'isn't it?

● I 'haven't °even 'started the °job.

They're 'making us a °present °of it.

I'm 'glad you could °come.

'This °snapshot | is of 'John and 'Maud.

I've 'brought you some °flowers.

'Don't °make such a °fuss, °Frank.

It's 'going to be a °scorcher.

'Here's the °pen you °lost.

I 'made °rather a °mess of it.

● I 'haven't °seen you for °ages.

He's 'just made a°nother ap°pointment.

'Come and °look out 'here.

He's 'really °charming, | 'isn't he?

'Here's your °tea.

It's 'John 'Thomson, | 'isn't it?

*Drill*

Dy°namic °fiddlesticks! Pre'tentious °non-sense!

How 'very pe°culiar!

What 'wonderful °curtains!

How 'perfectly °charming of her!

Good 'after,noon, Mr. °Davis.

How 'kind of him to °give you such a mag-nificent °present!

The 'very °best of °luck to you!

Yes what 'ghastly °weather for Ju<sub>2</sub>ly!

You 'lazy °good for nothing °wretch!

How 'abso°lutely °marvellous!

How 'nice of you to °ask me a°gain so °soon!

What a 'splendid °picture they °make!

What a de'lightful sur<sub>2</sub>prise!

You un'feeling °monster!

What a 'lovely °day for the °picnic!

Thank you 'very °much in<sub>2</sub> deed!

I should 'just °think you °did!

And i'magine us °meeting °here of °all °places!

What a 'pity we didn't °ring him °yesterday!

What a mag°nificent °view!

And what a 'marvellous °story he °tells!

What an e°normous °piece of °cake you've °given me!

Well 'blow me °down! || If it 'isn't °old °Murdoch!

*Note:* All the relevant drills given above with the tune

LOW PRE-HEAD+HIGH HEAD+LOW FALL (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the emphatic form of the high head (see Chapter I, p. 37);

(b) the high pre-head instead of the low pre-head (see Chapter I, p. 36).

With both of these features marked, the last drill in this section would read

Well 'blow me °down! || If it 'isn't °old °Murdoch!

## 2 The High Drop

### Attitude

In STATEMENTS: conveying a sense of involvement, light, airy.

In WH-QUESTIONS: brisk, businesslike, considerate, not unfriendly, lively, interested.

In YES-NO QUESTIONS: willing to discuss but not urgently, sometimes sceptical; (in question tags used as independent comments) mildly surprised acceptance of the listener's premises.

In COMMANDS: suggesting a course of action and not worrying about being obeyed.

In INTERJECTIONS: mildly surprised, not so reserved or self-possessed as with the Low Drop.

### Tone marks used in HIGH DROP drills

**A** Stressed, accented syllables (Nucleus, Head)

[ˈ] High falling to very low pitch.

[ˈ] Relatively high level pitch.

[ˈ] Relatively high level pitch, the same pitch as the *preceding* [ˈ].

**B** Stressed, unaccented syllables (Tail)

[ˌ] Very low level pitch, the same pitch as the end of the *preceding* [ˈ].

**Tune**



**High Fall (+Tail)**

### Verbal context

#### Statements

- 'Do you know ˈBasil ˌFish?
- 'How ˈlong'll it ˌtake?
- ˌIs that ˌreally the ˈquickest ˈway?

Does 'John ˌalways for ˈget?

'How ˈoften has he ˌvisited you?

'Now ˌwhat have you been ˌup to?

### Drill

'No. || (I ˈdon't.) 'Yes. || (I ˈdo.)

'Hours. 'Days. 'Weeks. 'Years. 'Ages. 'No  
ˌtime.

'Much. 'Much the ˌquickest. 'Much the  
ˌquickest ˌway.

'Always.

'Never.

'Nothing.

## Verbal context

'Who's been °eating my ,grapes?

'Who on °earth would ,take such a ,risk?

Is there 'any °silly °ass who 'doesn't ,like it?

And ,who'll 'make me ,say I'm ,sorry?

'Which will 'you take, °Henry?

Were there 'many ,people °there?

—Are you ,certain he °stole them?

'How did you get 'on?

'How many of his °books have you 'read?

'Wasn't it ,cold in the ,hall!

'Why didn't you 'buy the ,picture?

It'll 'cost a °lot of 'money.

● 'What's the 'next ,move?

—Do we ,have to °pay for it?

'Which °time would suit 'you?

Who on 'earth °gave you per,mission?

Where's 'my ,copy?

,Have I °met him be°fore?

## WH-Questions

I 'saw the 'Queen | ,yesterday.

● I shall 'have to 'give it ,to him.

I'm 'going to 'Switzerland.

You'll 'never °guess who's 'here.

You can ,win 'easily.

I was 'punched in the 'nose | by a 'man.

There's 'somebody's 'bag in the ,car.

● I shall be 'late, I'm a,fraid.

## Drill

'No-one. 'No-one ,has. 'No-one's been ,eating your ,wretched ,grapes.

'I would. 'We would. 'Michael ,would. 'Anthony ,would.

'I don't. 'We don't. 'Johnnie ,doesn't. 'Peter ,doesn't.

'I will. 'He will. 'Father ,will.

'Both. 'This one. 'That one.

'Crowds. 'Hundreds. 'Thousands. 'Millions. 'Masses. 'Crowds of them. 'Masses of ,people.

'Positive. 'Quite ,certain.

'Terribly. 'Wonderfully ,well. 'Splendidly, I'm ,pleased to ,say.

'All of them. 'None of them.

'Freezing. 'Fearfully ,cold.

'Much too ex,pensive.

'Obviously. 'Naturally. 'Certainly. 'Naturally it ,will. 'Certainly it'll ,cost a ,lot of ,money.

'Anything can ,happen.

'Certainly we ,must.

'Either would ,suit me.

'James ,said I ,could.

'Peter ,took it ,for you.

'Surely you ,have.

'Where?

'Why?

'When?

'Who?

'How? 'How can I ,win?

'What ,man?

'Whose ,bag?

'How ,late?

*Verbal context*

'May I °bother you a, gain?  
 I 'haven't °time to yday.  
 It 'certainly isn't ymine.  
 He's 'coming to 'stay with us.  
 I 'know °Tim'll be °there.  
 I was 'told you'd re'signed.  
 It 'says in the °paper you 'won.  
 I've 'got a con'fession to °make.  
 I 'mustn't ,take them.  
 He's planted 'ten °kinds of ,apple °tree.  
 The shop 'may be 'shut.  
 ● 'Let's paint °one of the °walls 'pink.  
 The 'shop's in a °turning off the 'High  
 Street.  
 ,Leslie °may not 'want to take °part.

**Yes-No Questions**

- I 'like it | ,here.  
 She's 'thirty, five.  
 They 'won't ,help us.  
 It 'doesn't appear yregularly.  
 You're 'too 'late.  
 She ycan at, tend | 'after °all.  
 They don't yoften °go there.  
 I simply 'daren't ,think a, bout it.  
 He 'wouldn't a°gree at 'all.  
 I shall be in 'Paris | by ,tea-time.  
 I 'can't 'bear ,cats.  
 I 'must be °home by ,six.  
 They 'oughtn't to have 'told you.  
 I've ,sold my °house.  
 It'll be 'easy | if ,John °helps.

He can 'write what he ,likes.

They 'wouldn't °let us 'in.

*Drill*

'Now °what?  
 'When have you °time, then?  
 'Whose °is it, °then?  
 'When, may I °ask?  
 'How d'you °know, though?  
 'Who °told you?  
 'Where does it °say that?  
 'Now °what have you been °up to?  
 'Why °mustn't you °take them?  
 'What °kinds has he °planted?  
 'Then °what should I °do?  
 'Which of them, d'you °think?

'Which °turning °is it?  
 'Then °who could we °rope °in?

'Do you? || (I ,thought you'd 'hate it.)  
 'Is she? || (I 'didn't 'know that.)  
 'Won't they? || (We shall 'see.)  
 'Doesn't it? || (You 'do sur,prise me.)  
 'Am I?

'Can she?  
 'Don't they?  
 'Daren't you?  
 'Wouldn't he?

'Will you?  
 'Can't you?  
 'Must you?  
 'Oughtn't they?

'Have you, °now?  
 'Will he, °though? || ('That's °what we're  
 not 'sure of.)  
 'Can he, °now? || (I'm 'not so 'sure about  
 °that.)  
 'Wouldn't they, in, deed?

'Is it generosity, d'you think?

'Stop it, Mike, you big bully.

'Heavens! || (I'm 'late.)

*Verbal context*

May ,said you'd re`fused.

Tim's 'back al`ready.

'Alice is °coming as `well.

'Will you °have a ,drink?

- I've 'turned up at `last.

I 'didn't °pull it ,off, I'm a,fraid.

- 'When are you °going to ,Italy a°gain?

Have you 'taken °over your °new ,house?

—Can I tell ,Marjorie a°bout it?

,Fancy `trying it ,that way!

Ann's 'broken her en`gagement.

—He's ,dropped it a`gain.

I 'painted it my`self, °Daddy.

I've been 'helping `Mummy, °Daddy.

It's `raining a,gain.

**Tune***Drill*

'Nonsense! || (I've done ,nothing of the  
`sort.)

'Goodness! || (—He ,has been °quick.)

'Really! || (What a 'lovely sur,prise!) `Splendid! || (I was a'fraid she °wouldn't be `able to.)

'Thank you. || (I'd `love one.)

'Ah! || `There you are, °Johnson!

'What a ,pity! `What a °shame! `What a disap,pointment °for you!

'Goodness ,knows!

'Heavens ,yes! || `Ages a,go!

'Goodness ,no! || (She'll tell `everyone.)

'Wasn't it ri,diculous!

'Fine ,goings ,on! `What a mis,ake!

'Silly ,little ,man!

'There's a ,clever ,boy!

'That's a ,good ,girl!

'Bother the ,wretched ,weather!

**Low Pre-Head + High Fall**  
 (+ Tail)
**Statements**

'When did you ,see him?

- Would you 'like to ,join us?

'Come ,on. || 'Let's get ,going.

'Can you °lend me a ,pound?

You °ought to in`vite him.

It ,isn't as °if he were `ill.

,Where's Miss `Smith?

I've re`signed.

For 'goodness °sake ,hurry.

'How did you °come to `lose it?

On `Thursday. || (I ,thought you `knew.)

I'd `love to. With `pleasure.

We `can't. || It's `raining.

Why `yes. || I'd be `glad to.

I `have. I'm `going to. I in`tend to. I `have in,ited him.

E`xactly. || He's got `no ex,use.

She's `ill. || Pneu`monia, I °think.

I `know. || The `secretary °told me.

I `can't. || My `leg's ,hurting.

I `haven't °lost it. || I've just mis`laid it.

## Verbal context

I'd 'like a 'nother ,sweet.

So you 'think he's dis'honest.

I 'don't think 'that's ,right.

What are 'you ,doing here at ,this hour?

'Have a 'good ,time.

'Here we ,are.

What's the 'matter 'now?

'No sign of 'Michael ,yet.

She'll be 'here at ,twelve.

He's 'angling for a 'loan.

I'd 'love to stay ,up for ,television.

'I'll take 'this book.

I'm 'not ,going to the ,wretched ,party.

He ,says he's hard 'up.

The 'last 'train's 'gone.

He's 'promised to a ,pologise.

'This is the ,bag you ,asked for, | ,isn't it?

'What did you 'think of the ,show?

You 'will ,stay a bit ,longer, | 'won't you?

It was ,all 'your ,fault.

● 'Did you ,like 'Box 'Hill?

● You 'can't eat all 'that.

You 'will come ,next week, | 'won't you?

## WH-Questions

● You 'must ,do it.

Is there 'anyone 'else you ,don't ,know?

'Sorry to ,be so ,late.

I 'ought to 'write to him.

('Hullo, | ,Dennis.)

(I'm 'not 'standing for 'that.)

## Drill

There 'aren't ,any. || You've 'eaten them ,all.

I've 'always ,thought so.

It 'must be ,right.

I'm 'waiting for ,somebody.

I'm 'sure I ,shall.

So 'this is ,your ,house.

My 'shoelace has ,come un,done.

He 'always ,keeps us ,waiting.

E'ven, I ,thought she ,said.

So 'that's ,what he was ,getting at.

I 'know you ,would. || But you 'can't. || It's 'bedtime.

You 'mustn't. || That's 'Mary's.

You 'must turn ,up. || You 'promised you ,would.

That's ab'surd. || He's got 'plenty of ,money.

It 'can't have ,done. || We're in 'loads of ,time.

It's the 'least he can ,do.

No it's 'that one I ,want. || The 'blue one.

It was 'wonderful. || I was a'mazed how ,good it ,was.

But I 'told you. || I've got a 'train to ,catch.

But it 'wasn't. || And I can 'prove it.

Im'mensely. || It's a de'lightful ,spot.

Oh but I 'can. || I'm 'starving.

I 'can't, I'm a ,fraid. || I shall be in 'Rome.

But 'how?

Who's 'that?

What 'happened?

Why 'bother? || (He ,never ,writes to ,you.)

How 'are you?

Why 'should I?

*Verbal context*

- I 'know I 'brought an um,brella.  
 We're 'stuck. || The 'car won't ,start.  
 I said 'no such ,thing.  
 He's 'just bought a 'new 'car.  
 I've 'found that ,polish.  
 I 'don't live 'here.  
 We'll 'meet 'sometime to'morrow.  
 I 'hope we 'win.
- D'you 'think it was ,Terry?  
 It's 'not 'my ,coat.  
 To'day's im,possible, | 'too.  
 You ,can't eat ,that.
  - I know 'all a,bout it.  
 I 'must 'find ,out.

**Yes-No Questions**

- He ,says he's al'ready 'got one.  
 They 'both ,passed the e,xam.  
 I'm 'glad the 'car's all ,right again.  
 I 'ought to ,go to the ,lecture.  
 They 'said they'd 'sue him.  
 If we 'stop 'smoking | we'll be 'better 'off.
- She 'said she in'tended to re,turn it.  
 'Nobody seems ,anxious to ,do it.  
 I'm afraid 'ten won't ,do.  
 I'm at the 'end of my ,tether.  
 'That ,knife | ,won't cut at 'all.  
 'Peggy ,doesn't think ,much of it.  
 It's 'hopeless for 'you to ,try.  
 'No-one seems ,very ,keen.  
 ,How can we get 'hold of a gui,tar?  
 I'd 'love to ,help.  
 We 'may get ,there in ,time.
  - We'll 'never be ,ready | by ,Monday.  
 ,What shall we 'do about that ,party?  
 It's 'no good 'asking 'Brown.

*Drill*

- Where 'is it, ,then?  
 What's 'wrong with it?  
 What 'did you ,say, then?  
 What 'make has he ,got?  
 Which 'tin was it ,in?  
 Where 'do you ,live, then?  
 Well 'when, e,xactly?  
 Why 'shouldn't we ,win?  
 Who 'else ,could it have ,been?  
 Whose 'is it, d'you sup,pose?  
 When 'can you ,come, may I ,ask?  
 But why 'not?  
 But how 'can you ,know?  
 But just 'how will you ,find ,out?

- Oh 'has he?  
 Oh 'did they?  
 But 'is it?  
 But 'will you ,go, d'you ,think?  
 Well 'have they ,done so?  
 But 'shall we be ,any ,better ,off?  
 Yes but 'did she ,bring it ,back, in ,fact?  
 Can 'I have a ,try?  
 Will 'twenty be e,nough?  
 Can't 'I do ,something?  
 Is 'this one ,any ,better?  
 Do 'you ,think it would be ,useful?  
 Would 'Peter ,stand a ,better ,chance?  
 Can you 'wonder?  
 Could we 'hire one?  
 Wouldn't we 'all?  
 Is it 'likely, d'you ,think?  
 Shall we post'pone the ,meeting, ,then?  
 Need we do 'anything a,bout it?  
 Well would Mr. 'Smith be a ,better ,choice?

*Verbal context*

˘I can't ˚tell you about it. || I ˘wasn't ˘there.

**Commands**

He ˘doesn't ˚want to ˘play.  
˘How can I ˚make it ˘up with ˚Mary?  
I'm ˘awfully ˘sorry.

- He ˘can't af˚ford to ˘pay.  
I just ˘can't ˚make this thing ˚work.  
I ˘can't hold this ˘much ˚longer.  
I've ˘no ˚real ex˘cuse.  
˘Pat's being ˚very ˘obstinate.  
I'm ˘most ˘grateful ˚to you.  
˘What about ˘Butler's ˚offer?  
I ˘couldn't ˘get them | on the ˘phone.  
What ˘can I ˚say to ˘thank you?  
˘Goodness! || This ˘gin ˘is ˚strong.  
˘Peter doesn't ˘want his ˚cake.  
I simply ˘can't manage it a˘lone.
- ˘Lots of people ˚don't ˘like it.
- I ˘won't ˘hear of it.  
What ex˘cuse shall I ˚give?  
I ˘can't af˚ford the ˘decorators.  
I'm an in˘telligent ˚human ˘being.  
˘This ˚coat doesn't ˘fit me | ˘now.

**Interjections**

(˘That ˘you Mr. ˚Archer?)

He ˘scored a ˘century.  
I'll ˘give it ˚to you.  
He's ˘finished the ˘job al˘ready.  
˘She says ˘you're to ˚blame.  
˘Isn't it a ˚lovely ˘view!  
He's ˘broken the ˘record.  
˘Thank you ˚very ˘much.

*Drill*

Well was your ˘wife ˚present? || Can ˘she  
˚help at ˚all?

Then ˘make him.  
A˘pologise ˚to her.  
For˘get it.  
Well ˘give it to him, ˚then.  
Let ˘me have a ˚go at it.  
Let ˘go of it, ˚then.  
In˘vent one, ˚then.  
Then ˘you be ˚obstinate, ˚Martin.  
Don't ˘mention it, my ˚dear ˚chap.  
Re˘fuse it, you ˚silly ˚fool.  
Well then ˘write to them.  
Don't say ˘anything.  
Put some ˘tonic ˚in it.  
Oh well ˘you ˚have it.  
Then let's ˘all get ˚down to it.  
Well take ˘me, for ˚instance.  
Now be ˘reasonable, ˚Frank.  
Say your ˘grandmother's ˚died.  
Get your ˘husband to ˚do it.  
Well be˘have like ˚one, then.  
Get the ˘tailor to have a ˚look at it.

Good ˘morning. Good ˘morning ˚to you.  
Good ˘evening.  
Mag˘nificent! Co˘lossal!  
How ˘lovely!  
Good ˘gracious!  
What ˘nonsense!  
En˘chanting! De˘lightful!  
Stu˘pendous! Fan˘tastic!  
Thank ˘you.

*Verbal context*

- 'Could you °give me a ,light, °please?  
 You're a 'pompous ,ass, °David.  
 'Hullo, | ,Tom.  
 ,Jack says °you're a 'bore.  
 I'm 'sure to ,pass the e,xam.  
 ~Do you think ,Don'll °stand °in?  
 Would you 'like to °go to the ,opera?  
 ● 'May I °use your ,phone?  
 I ,thought they'd °all 'gone.  
 ~D'you play ,tennis?  
 You 'won't ,give me a ,way, | 'will you?  
 The ,apple's 'bad.  
 You ,said she was 'beautiful.  
 ● I 'owe you an a'pology.  
 He 'seems °rather a 'dull ,dog.

*Note:* All the drills given above with the tune

LOW PRE-HEAD+HIGH FALL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With the high pre-head marked the last drill in this section would read

~You'd be sur'prised!

**Tune**



**(Low Pre-Head+) High Head  
 + High Fall (+Tail)**

### Statements

'When's the ,concert?

It's 'going to be a 'fine ,place.

'What was the 'show like?

He ,ought to have °booked in ad'vance.

I feel 'so 'sleepy.

'Where on °earth are my 'slippers?

You're ,not ,eating ,that, | ,are you?

'Next 'Sunday. 'Next 'Wednesday. 'Tues-  
 day 'week.

'So it 'seems. 'So I've 'heard.

'First 'rate. 'Simply 'splendid.

'That's what 'I said.

'So do 'I. 'So does 'Timothy.

I 'can't think 'what's ,happened to them.

It tastes 'very 'nice.

## Verbal context

They 'are 'twins, | ,aren't they?

'How did the ,game 'go?

● 'Which would you ,like, | 'tea or ,coffee?

'Does your ,leg still 'hurt?

He 'didn't get 'many ,right, | ,did he?

Is 'Mike 'still doing ,well?

They 'didn't 'care for it at 'all.

I'm de'lighted with his ,work.

I 'can't 'give it ,to you.

'Why don't they 'work in the 'evenings?

'How are you 'feeling 'now?

'Can you 'stay a little ,longer?

I ad'vised him to 'sell.

Are 'these ,shop 'cakes?

You've won 'first ,prize.

'I'm ,going to the ,party, | but 'Jane ,isn't.

'How about 'asking 'Jack and 'Marion?

'Would you mind 'shutting the ,door?

Oh he's ,always ,making ex'cuses.

'What's the ,time, ,please?

No, 'I'm a 'foreigner.

'Why did you 'lock the 'door?

'What was it ,like in Ni'geria?

Thank you 'very 'much in'deed.

Are you 'still in that 'dingy little ,office?

We're 'quite sold 'out, I'm a'fraid.

Could you 'tell me where the ,Luckins 'live?

## Drill

Yes but they're 'not a 'bit a'like.

'Very 'well. || 'Four 'nil to 'us.

'I'd pre'fer 'tea. 'I'd like 'coffee.

'Hardly at 'all. 'Not in the 'least.

'More than you'd 'think.

'Better than 'ever. || 'Top of his 'class.

'Nor did my 'sister. 'Neither did 'Dick. 'Nor did 'we.

'So am 'I. 'So's Mr. 'Robinson.

'Nobody 'asked you to.

'Some of them 'do, I be'lieve.

'Fit as a 'fiddle, I'm ,pleased to ,say.

I'm 'sorry I 'can't. || (I've a 'train to ,catch.)

That's 'just what he 'did do.

No, I 'made them my'self.

I can 'hardly be'lieve it. || My 'luck's in-'credible.

We were 'hoping you'd 'both be ,there.

'No 'use, I'm a'fraid. || 'Jack's a'way in 'London.

'Somebody's al'ready ,shut it.

I 'wonder you put 'up with it.

I 'don't 'know. || I sup'pose it's a'bout 'twelve.

I should 'never have be'lieved it. || Your 'English is 'perfect.

So that 'no-one should dis'turb us.

Oh the 'heat was 'terrible. || I 'thought I should have 'died.

'Not at 'all. || 'Glad to have 'been of 'help.

It's 'just been done 'up. || And 'now it's 'much more 'pleasant to ,work in.

Then I must 'try 'somewhere 'else, I sup-'pose.

'Just a'cross the 'road. || 'Number 'twenty-'four.

*Verbal context*

That 'parcel's arrived.  
 'Where does 'Peter 'live?  
 What an a'mazing 'trick!  
 'Come 'on. || 'Let's 'go for a 'walk.

It's 'Ann's 'turn, you 'know.  
 'What a 'pity you 'didn't pull it 'off!

- 'Why didn't 'you 'play?  
 'Don't 'bother to 'fetch me.

'Time to get 'up.  
 D'you 'think they'd 'like to 'come?  
 The 'manager was 'very 'nice a'bout it.  
 D'you 'think it's 'possible 'that way?  
 'When will the 'school be 'ready?  
 'How are you 'finding your 'new 'job?  
 'Didn't you 'hear any 'strange 'noises?  
 'Terry doesn't 'seem to be 'worried.  
 I'm 'here at 'last.  
 'What 'time is it?

'He's no 'chicken!  
 Well where 'is their 'shop, then?

What's 'your 'view on their 'findings?

- You're 'just in 'time.

'Here. || 'Use 'my 'pen.

'Where are you 'off to 'now?  
 'Bill's still 'very 'keen on 'golf.  
 'What was the 'weather 'like?

It's 'not very 'valuable, 'is it?

*Drill*

'Better 'late than 'never.  
 'Next 'door to the 'sweet shop.  
 'Can't i'magine 'how it's 'done.  
 We 'really 'can't. || It's 'raining 'cats and  
 'dogs.

I 'quite 'thought it was 'mine.  
 I'd 'like to 'try a'gain. || Per'haps in the  
 'spring.

I 'couldn't 'find my 'racquet.  
 It's 'not the 'least 'trouble. || I'm 'only too  
 'happy to 'do it.

But it's 'only 'half past 'five.  
 They'd be 'only 'too de'lighted.  
 I was a'fraid he 'might be 'difficult.  
 'Never been 'known to 'fail.  
 'Probably 'not for 'ages.

'Liking the 'work im'mensely.  
 'Nobody 'heard the 'slightest 'sound.  
 'He won't 'feel the effect of it so 'much.

I'd 'almost 'given you 'up.  
 It's 'half past e'leven. || I 'didn't 'realise how  
 'late it 'was.

No he's 'fifty 'if he's a 'day.  
 It's 'right next 'door to the 'station. || You  
 'can't 'possibly 'miss it.

I 'haven't had 'time to 'read their re'port. ||  
 I've been 'up to my 'eyes in 'work.  
 I was a'fraid I should be 'late. || I 'missed the  
 'bus.

'Thank you 'very 'much. || 'Mine seems to  
 be 'out of 'ink.

'Going to 'look at the 'timetable.  
 'Can't under'stand what he 'sees in it.

I 'thought it was 'going to 'rain. || But it  
 'turned out 'fine after 'all.

It cost over 'three 'hundred 'pounds.

*Verbal context*

We'll 'never ɔget there.

—Was it a ɾough ɔcrossing ɔthen?

'What does he ɔdo for a 'living?

You've ɔonly got to ɔscore fif,teen.

'What pos'sessed him to be,have like ɔthat?

What's 'Vernon's ɔo,pinion?

'How ɔfar is it to ɾhelmsford?

'Which do 'you pre,fer, Tom?

I've 'just been pro'moted.

'What about 'this ma,terial?

'Can I read that ɔnovel after ɾyou?

'How long are ɔletters to Ja'pan ɔtaking?

'Here are the ɾtickets.

'When can we ɔhave a ɾtalk?

I 'may be a bit ɾlate.

'By the ɾway, | 'where do you 'live?

'Wherea,bouts?

That 'is ɔhandy.

'Aren't you ɾucky!

It 'must save you a ɔlot of ɾtime.

'How ɔmuch, d'you ɔthink?

As 'much as ɾthat?

'How does your 'wife ɔfind it?

*Drill*

It's 'not as ɔfar as you i'magine.

No the 'sea was as ɔsmooth as a ɾmillpond. ||

But I'm a 'very ɔpoor 'sailor. || So I'm 'easily up'set.

He 'was a 'bank ɔclerk. || But 'now he's in ɔbusiness on his 'own.

That 'isn't as ɔsimple as it 'sounds.

He 'must have been 'dreaming. || I've 'al-ways re'garded him as the 'sanest of ɔpersons.

He 'can't ɔmake up his ɔmind 'which he pre,fers.

'All depends ɔwhich way you 'go.

I 'rather ɔfancy that ɔblue 'striped one.

That's the 'best news I've ɔheard for a 'long time.

I'd have 'liked something of ɔrather 'better ɔquality.

'Can't be 'done, I'm a,afraid. || 'One of my 'nephews has al,ready ɔspoken for it. ||

'Pity you didn't ɔask me 'earlier.

You 'ought to allow a ɔweek at 'least.

'These are 'singles. || I 'thought we were ɔtaking re'turns.

'Praps you'd ɔcome to ɔlunch on 'Sunday.

'That wouldn't ɔmatter in the 'least.

'Not ɔfar from the 'office.

'Near ɔKing's Cross 'station.

'Only about ɔfive minutes' 'walk a,way.

'That's what 'everybody ɔsays.

'More than I'd ɔever have 'thought.

'Ten or e'leven hours a 'week.

'Maybe ɔeven 'more, I shouldn't ɔwonder.

'She likes it as ɔmuch as 'I do.

*Verbal context***WH-Questions**

- I've 'just seen that °new 'musical.
- 'Under°neath the 'Arches.  
   Quite 'good, | ,really.  
   'John 'Adams, I °think his °name is.  
   The 'Prince of ,Wales.  
   The 'one near °Piccadilly 'Circus.  
   By a 'fourteen ,bus.
  
- I 'can't 'bear the ,Underground.  
   ,Three.  
   Oh the 'early one.  
   At 'six ,thirty.  
   About 'nine o'clock.  
   'Usually around e'leven.  
   The 'cheapest °seat | costs a 'pound.  
   My 'cousin.  
   It's 'not a °she. || It's a 'he.  
   'Peter ,Drake.  
   From New 'York.  
   'Just outside 'Colchester | at the ,moment.  
   A 'couple of ,months a°go.  
   'Nearly a 'week ago | ,now.  
   He's 'not 'sure | ,yet.  
   To 'be with his 'mother.  
   'Looking for a 'flat, I °gather.

- ,What was °that you °said?  
   'First to >London | and 'then to ,Cornwall.  
   'Just a ,week.  
   Oh, our 'fortnight in 'Cornwall.  
   In a 'little °village near Pen,zance.

*Drill*

- 'What's it 'called?
- 'What did you 'think of it?
- 'Who com°posed the 'music?
- 'Which 'theatre is it °playing at?
- 'Which e°xactly 'is the °Prince of °Wales?
- 'How did you 'get there?
- 'Why didn't you °go by 'tube? || (It's 'much °quicker.)
- 'How many 'acts in the °play?
- 'Which per°formance did you °go to?
- 'When does that be°gin?
- 'When does the 'late house °start?
- 'When does it 'end?
- 'What's the °price of ad°mission?
- 'Who did you 'go with?
- 'What's her 'name?
- 'What's 'his °name, then?
- 'Where does he 'come from?
- 'Where's he °living over 'here?
- 'When did he ar°rive in 'England?
- 'When did he °come to 'London?
- 'How long is he °staying 'up °here?
- 'What was his 'reason for °coming to °Town?
- 'What's 'she °here for?
  
- 'Where did you °go for your °summer 'holiday?
- 'How long did you °have in 'London?
- 'Which part of your °holiday did you pre°fer?
- 'Where did you 'stay while you were °down there?
- 'What sort of °weather did you °have in 'London?

*Verbal context*

'Really ,excellent ,weather.

'Sight seeing | ,mostly.

With my 'father. || At 'Ipswich.

'Just as °soon as my ,work a, lows.

'Sometime towards the °end of the ,month,  
I i, imagine.

I'd 'love to.

I 'shan't be 'seeing you, I'm a, afraid.

I've re'signed.

There's been some 'jiggery 'pokery.

'Somebody's been °telling 'lies.

'Mark 'Smith, for ,instance.

'Just to'day.

,Only ,Thomson.

'Norman.

I 'didn't 'ask the ,silly ,fool.

I've 'no ,patience with him.

Are 'you °talking to ,me?

You'll 'hear from my so, licitors.

**Yes-No Questions**

'John °says he has an 'alibi.

● 'Shall we tell ,Frank a°bout it?

He 'says he'll ,play.

Father'll be 'very up' set.

'How about °visiting St. 'Paul's?

We must 'find °someone 'else. || 'Andrew's  
'hopeless.

'Could she 'come, d'you ,think?

She'll be 'very up' set by that ,news.

'Tony ,won't be ,there.

Shall we 'try a, gain?

I've 'drawn out °six ,pounds.

*Drill*

'What did you 'do there?

'Where are you °thinking of °spending your  
'Christmas ,holidays?

'When are you °coming to see 'us a, gain?

'When d'you °think 'that'll ,be?

'Why not come °down for a week' end ,while  
you're a, bout it?

Why 'ever 'not?

What'ever °made you do 'that?

How on 'earth do you °make 'that out?

Who on 'earth would do 'that?

Well 'when did you °find 'this out?

And who 'else have you 'told a, bout it?

Now 'which °Thomson d'you 'mean?

And 'whose °side was 'he on?

What 'earthly °good's 'that sort of ,talk?

Why 'must you °be so 'headstrong?

Well who the 'devil d'you 'think I'm ,talking  
to?

But for 'heaven's °sake 'why?

'Can he 'prove it?

'Dare we 'risk ,that?

'Will he 'really ,play?

'Must we 'tell him a, bout it?

'Have we 'time this ,after, noon?

'Mightn't 'Christopher be ,worth con-  
,sidering?

And 'does she 'want to?

Well 'shall we 'keep it ,from her?

D'you 'think the 'others ,will?

Would it be 'any 'use, d'you ,think?

Will 'six be suf'ficient?

*Verbal context*

I 'could let him ɔtry on his ɔown.  
 We could ʔoffer him ʔfive ʔpounds.  
 Can 'David ʔborrow your ʔpenknife?  
 ʔThank you | for ʔall you've ʔdone.  
 I 'wonder if we could ʔborrow the ɔmoney.  
 'William ex'plained it ɔto me.

We 'ought to have ɔtaken the ʔother ɔfoot-  
 path.

I shall 'give her a ɔgood ʔtalking to.

'What a ʔnuisance! || The 'Watford ɔroad's  
 ʔblocked by ʔsnow.

The ʔlawn's in a ʔterrible ɔstate.

She in'sists on ɔgoing a ʔlone.

'Sorry I ɔcan't come this ʔevening.

We ʔought to ʔsack him.

He's 'promised to ʔstop ʔsmoking.

David's ʔnot at his ʔoffice.

I'm afraid 'six is im'possible.

- This 'pen of ɔmine's ʔuseless.

I can't ʔhelp being ʔright, | ʔcan I?

Well I'll have ʔthis ɔpair.

He ʔsaid he ʔdidn't ʔbreak the ɔwindow.

He ʔwon't take ʔmy ad'vice.

He's 'on his ʔway ʔback.

I 'don't think we ʔcan com'plete it | to,day.

They ʔwon't take ʔmoney.

But he has ʔplenty of ʔspare ɔcopies.

- D'you 'think I should ʔring him?

I ʔhate the ɔthought of ʔspring'cleaning.

I don't ʔreally ɔwant to ɔmeet them.

I'm ʔsorry, | but I ʔhate ʔcocoa.

They 'sent me the ɔwrong ʔkind.

She ʔplays a ʔfair ɔgame.

I ʔcan't think ʔwhat to ɔgive him.

*Drill*

But 'would that be ʔwise, I ɔwonder?  
 Will 'that be the ʔend of it, ɔthough?  
 Did he 'say what he ʔwanted it ɔfor?  
 Is there 'anything ʔelse I can ɔdo to ɔhelp?  
 Ought we 'even to con'sider such a ɔthing?  
 Yes but 'did you under'stand his expla'na-  
 tion?

Isn't that e'xactly what I ʔtold you?  
 Wouldn't it be 'better to ig'nore her ɔbad  
 be'aviour?

Can we 'get ɔthere by any ʔother ɔroute?

Have you 'tried ɔusing ʔweed ɔkiller?

'Does she ʔknow the ʔway?

'Are you ɔfree to'morrow ɔnight?

'Can we ɔdo with'out him, ɔthough?

'Does he ɔreally ʔmean what he ɔsays?

'Should we ɔtry his ʔhome, d'you ɔthink?

'Would a ʔlittle ʔlater ɔsuit you ɔbetter?

Would you 'like to ʔborrow ʔmine?

But must you 'always ʔbe so ʔsmug a'bout it?

'Is it the ɔpair you ɔreally ʔwant?

'Was he ɔtelling the ʔtruth, d'you ɔthink?

'Would he ɔlisten to ʔme, d'you sup'pose?

But 'will he be ɔback in ʔtime?

'Couldn't we ʔleave it till 'Friday?

'Could they be re'paid some ʔother ɔway?

'Will he be ɔwilling to ʔlend them, ɔthough?

'Mightn't it be ɔbetter to ʔwait?

'Ought we to de'lay it any ʔlonger, ɔthough?

Will you be 'able to get ʔout of it?

Would you 'like a ʔcup of ʔtea, ɔthen?

Does it 'really make ɔvery much ʔdifference?

Is she 'worth a ɔplace in the ʔteam?

Has he 'got an e'lectric ʔrailway?

*Verbal context*

I ,can't find my °hat \anywhere.

We're °not making °much \progress.

**Commands**

My \pencil's °broken.

It was 'most °kind of you.

I ,can't make °head or \tail of it.

I 'shan't be ,late.

What de'licious °cheese \straws!

● I 'hate °quarrelling with ,Clare.

'How °much d'you \want for it?

I 'shan't be °able to \phone you.

This 'tea's too \hot.

'Can't we be ,friends a°gain?

Jane just 'won't °make a de°cision.

Bob 'doesn't °frighten \me.

'Why not °wear a \wig?

\Sorry I for,°got to °change my ,shoes.

We must 'just °hope for the \best.

I °hope I'm not dis\turbing you.

She 'didn't re\ply.

I 'don't \like °gin ,neat.

'Can I °take a ,couple?

'Which \quality should I °buy?

'What shall I \tell her?

I 'can't think °what to \say.

'When shall I ,come?

My \hair °gets so °wet.

'What shall I °do with \this?

I'm a'fraid I've °made a mis'take.

Sup'pose I °have no \money.

*Drill*

Could you 'possibly have °left it at the \office?

Don't you 'think it would be as °well to give \up the i,°dea?

'Use \mine. 'Try \this one.

'Don't \mention it.

'Let \Johnson have a °look at it.

'Mind you're \not, then.

'Take a \handful of them.

Then 'make it \up with her.

'Make me an \offer.

'Drop me a \line, then.

'Put some more \milk in it.

Ad'mit you were \wrong, then.

Well 'you de°cide \for her, °then.

Then 'don't let him \bully you °so.

I'magine how \silly I'd °look.

Just 'look at the \mud you've °brought in °here.

And pre'pare for the \worst.

'Come \in. || 'Sit \down. || 'Have a ci\gar. ||

'Make yourself at \home.

'Write to her a\gain, then.

'Have a °drop of \tonic °with it.

Take as 'many as you \like.

Buy the 'best you can afford.

Tell her 'no °more than is \necessary.

Don't say 'anything at \all. || Leave it en-\tirely to \me.

Come as 'soon as you \can.

'Buy yourself an um\brella.

'Put it in the °waste \paper °basket.

Well 'copy it °out a\gain, °then.

Then for 'goodness °sake \say so.

*Verbal context*

'What does a ,Jaguar ,look like?

I'm un'lucky. || The 'shop's 'shut.

This 'bulb's 'useless.

Shall we 'play °safe and °turn ,back?

I'm pro'posing to put 'Hamlet ,on.

'Must we be °very ,quiet?

'What about this ,money?

He's 'ruined my ,shoes.

I've 'no ciga'rettes.

'When shall I °cut the ,grass?

- This 'cocoa's ,not very ,sweet.

Oh I 'couldn't be ,rude to him.

I 'think I'm °going to 'faint.

'Tom ,tells me | the 'Smiths' °car's not  
a'vailable.

- The ,lid doesn't 'fit.

'What's the °car 'worth, d'you ,think?

**Interjections**

- 'Thank you °very 'much.

I 'now find I 'can ,manage ,Friday.

He 'won't be °back till 'ten.

'Look out of the 'window.

He 'won't °give us per'mission.

'Look. || It's ,stopped 'raining.

I 'had to wait °three 'hours.

I 'gave him a °piece of my 'mind.

'Smith's °sprained his 'ankle.

'Praps I'll °take a °week 'off.

I lost ,ten 'pounds.

D'you 'mind if I ,smoke?

'Tom has 'passed his e,xam.

*Drill*

'Have a °look at 'my car. || ('Then you'll  
'know.)

'Try the °nearest 'pub, then.

'Take it °back and 'change it.

'Let's go °on and 'chance the ,tyre ,bursting.

But 'think of °all the 'difficulties.

Make as 'much °noise as you 'want.

'Lock it °up in the 'safe.

'Make him °buy you a 'new pair.

'Send °Clare round to the 'shop for ,some.

Cut it when'ever the °spirit 'moves you.

Have a'nother °lump of 'sugar.

'Don't be 'silly. || 'Show him he °can't get  
a'way with it.

Then for 'heaven's °sake °go and lie 'down.

'Tell him to °get one from °someone 'else.

'Try °turning it the °other way 'round.

Offer him 'three °hundred and °fifty 'pounds.

'Not at 'all! || 'Thank 'you.

'Oh 'good! 'Bra'vo.

'How 'awkward!

'Good 'heavens! || (It's 'simply 'teeming  
,down.)

So 'that's 'that. || (We must a'bandon the  
i,dea.)

'Oh 'yes. || 'So it 'has.

'Bad 'luck! 'What a 'shame!

'Well 'done! 'Good for 'you!

'Poor old 'chap!

'Good i'dea!

'Well I 'never! 'Well I °never 'did!

Good 'heavens 'no!

Well 'fancy 'that!

## Verbal context

He's 'sending you a ,copy.  
 Can 'we come ,too?  
 I must 'stay in and °do some 'work.  
 I've 'just be°come a 'father.  
 'Would you like a °glass of ,beer?  
 I've 'got a 'boxing ,match | to,night.  
 I forgot 'every °word a,bout it.  
 —D'you 'think I should ,fight him?  
 I 'hear you're °being pro'moted.  
 'Jock's let us °down a'gain.  
 We'll 'go there on ,Friday.  
 He 'wanted me to °do it for 'nothing.  
 He's been 'missing for °ten 'days | ,now.  
 ● 'Why not dis°cuss it with 'Brian?  
 I've 'come to a'pologise.  
 She's 'only °got a 'small part | ,this time.  
 I was 'told you were 'Irish.  
 We've 'sold our 'house.  
 I was 'sorry to ,have to ,vote a,gainst you.  
 I 'had to give 'up. || I 'twisted my 'knee.  
 ~Peter won't ap,prove.  
 I've 'got °hold of a 'crib.  
 It's 'all °very 'puzzling.  
 I'm 'not taking it 'lying ~down.  
 'Hullo, | ,Fred.

## Drill

How 'very 'nice of him!  
 The 'more the 'merrier!  
 How 'very 'noble of you!  
 Con'gratu'lations, my ,dear ,chap!  
 I should 'think I 'would!  
 And the 'best of 'luck to you!  
 What a 'fine mess 'you've made of ,things!  
 'Heaven for'bid! 'Good °lord 'no!  
 'Absolute 'nonsense!  
 'Would you be'lieve it!  
 The 'sooner the 'better!  
 The 'very i'dea of it!  
 How 'very pe°culiar!  
 A 'lot of °good 'that would ,do!  
 I should 'jolly well 'think so!  
 But what a 'terrible 'comedown ,for her!  
 'Nothing of the 'sort!  
 What an ex'traordinary °thing to 'do!  
 A 'fine °friend 'you turned ,out to ,be!  
 'Better °luck °next 'time!  
 I 'couldn't °care 'less!  
 'Much °good may it 'do you!  
 I 'couldn't a°gree 'more.  
 'More °power to your 'elbow!  
 Well if it 'isn't °old 'Tom!

Note: All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+HIGH FALL (+TAIL)

can be said with emphasis if one or more of the following features are used:

- the high pre-head instead of the low pre-head (see Chapter I, p. 36);
- the emphatic form of the high head (see Chapter I, p. 37);
- a high fall tone for each accent in the head (see Chapter I, p. 38).

The following drills are marked to show these features:

—Well if it 'isn't °old 'Tom!  
 'Better 'luck 'next 'time!  
 I 'couldn't 'care 'less!

### 3 The Take-Off

#### Attitude

In STATEMENTS: encouraging further conversation, guarded, reserving judgment, appealing to the listener to change his mind, deprecatory, (in contradictions) resentful; in non-final word groups, deprecatory.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, wondering, mildly puzzled; otherwise, very calm but very disapproving and resentful.

In YES-NO QUESTIONS: disapproving, sceptical.

In COMMANDS: (beginning with *Don't*) appealing to the listener to change his mind; (in a few short commands) calmly warning, exhortative.

In INTERJECTIONS: sometimes reserving judgment, sometimes calm, casual acknowledgment.

#### Tone marks used in TAKE-OFF drills

**A** Stressed, accented syllables (Nucleus, Head)

[.] (i) without Tail: very low rising to medium pitch.

(ii) with Tail: very low level pitch; the rise is completed by the tail syllable(s).

[.] Very low level pitch.

[°] Very low level pitch, the same pitch as the *preceding* [.] and the beginning of the *following* [°].

**B** Stressed, unaccented syllables (Tail)

[°] Level pitch, higher than the lowest possible and always higher than the *preceding* [.] or [°].

**Tune**



**Low Rise only**

#### Verbal context

#### Drill

#### Statements

- Have you 'heard about ,Max?
- You 'know where ,John °lives?
- 'Whose ,book is °this?

,No.

,Yes.

,Mine. ,Jack's. ,Joan's. ,Tom's. ,John's.  
,Jean's. ,Ann's.

*Verbal context*

- 'How many ciga\rettes have you ,got?
- 'How many °times did you ,go ,there?
- 'When may he ,have them?
- 'Where does she 'come from?
- 'When will it be 'finished?
- 'Where did 'you ,come?
- 'Was it a ,good °game?
- Did you 'catch the °last ,train?
- What on 'earth d'you °want at the 'grocer's?
- 'What's 'that stuff you're ,drinking?
- 'What d'you at °tribute your suc\cess to?

**WH-Questions**

- 'When's the °meeting °due to take 'place?
- The 'meeting's at 'five.  
'How must I ,do it?  
You must 'do it 'this way.

- 'Which is 'William's ,book?
- 'William's | is the 'blue ,book.
- 'Who's coming 'this ,Friday?
- 'Mary's ,coming | on ,Friday.
- 'Where shall we °go for ,lunch?
- 'See you at °Charing ,Cross.

- Why on 'earth did you °ask 'him?
- 'You must ,send them an invi,tation.
- 'Whose ,coat is ,this?
- 'This is E'lizabeth's ,coat.
- I'm a'fraid I shall be 'late.

**Commands**

- —But ,how do you 'do it?  
[Batsman at cricket]

*Drill*

- ,One. ,Two. ,Three. ,Four. ,Five. ,Six.  
,None.  
,Once. ,Twice.  
,Now. ,Soon.  
,Bath. ,York. ,Leeds. ,Kent. ,Wales. ,France.  
,Spain.  
,March. ,May. ,June.  
,First. ,Last. ,Third. ,Fourth.  
,Fair. ,Quite.  
,Just.  
,Tea. ,Rice. ,Flour. ,Cheese.  
,Beer. ,Gin. ,Scotch. ,Wine.  
,Luck. ,Work.

- ,When? || (Why, at 'five.)  
,When? || (I ,thought it was at 'six.)  
,How? || (,Perfectly 'obvious.)  
,How? || (I thought 'John's ,method was the ,best.)  
,Which? || (The 'red one, | of ,course.)  
,Which? || (I ,thought it was the 'red one.)  
,Who? || (Why, 'Mary, | of ,course.)  
,Who? || (I ,thought it was 'Jack.)  
,Where? || (It's ,up to 'you.)  
,Where? || (I ,thought it was Vic'toria we ,went from.)  
,Why? || (Because I 'wanted to.)  
,Why? || (I thought ,that was 'Peter's ,job.)  
,Whose? || ('Mine, | of ,course.)  
,Whose? || (I ,thought it was her 'sister's.)  
,What? || (You ,promised you'd be 'early.)

- ,Watch. || (Like 'that.)  
,Wait.

*Verbal context*

[To someone in the way]  
 [Photographer to sitter]  
 [Teacher to class]  
 [Driving-instructor to learner]  
 [Tennis coach to pupil]  
 [P.T. instructor to class]

*Note:* The contexts given in square brackets are *situational* and not verbal; these short commands, said with this tune, are rarely preceded by a verbal context.

**Interjections**

- I've 'left my um'brella be, hind.  
 ● 'John says he °can't , come.  
 It's 'half past °ten.  
 You're ,looking ,rather ,old.  
 The °car's ,here.  
 Your °book's ar, rived, sir.  
 I shall have °finished | by ,Friday.  
 'Here's your °hat, ,dear.  
 'Shall I °ring the ,bell?

*Drill*

,Mind.  
 ,Still. ,Smile.  
 ,Start. ,Stop. ,Go.  
 ,Back. ,Halt. ,Brake. ,Clutch. ,Slow.  
 ,Serve. ,Drive. ,Smash. ,Lob.  
 ,Up. ,Down. ,Bend. ,Stretch. ,Rest.

,Fool! ,Dolt! ,Clot!  
 ,Oh! || (,Why °not?)  
 ,Well! || (We're ,not in a ,hurry.)  
 ,Now! || ('Don't be ,cheeky.)  
 ,Good! || (We're 'just about ,ready.)  
 ,Right! || (I'll call °in for it.)  
 ,Fine! || ('That'll be °plenty ,soon enough.)  
 ,Thanks! || (I 'hadn't for, gotten it.)  
 ,Please!

**Tune****Low Rise+Tail****Statements**

- D'you 'ever °go to the ,club?  
 'What's his nation, ality?  
 'Where did he °go °then?  
 Who on 'earth °wants a °fire?  
 Is 'everything all ,right?  
 'How many ,students has he ,got?

'When did you °last °see him?

What's °your ,hobby?

,Sometimes.  
 ,Russian. ,Swedish. ,Danish.  
 ,Salisbury. ,Durham. ,Norwich.  
 ,Michael. ,Peter. ,Winter°bottom.  
 ,So °far. ,Mostly, I °think.  
 ,Twenty. ,Thirty. ,Forty. ,Fifty. ,Ninety, I  
 should i°magine.  
 ,Yesterday. ,Monday. ,Wednesday. ,Thurs-  
 day.  
 ,Fishing. ,Gardening. ,Stamp col°lecting.  
 ,Wine °making.

*Verbal context*

D'you 'mean you °actually ,liked it?  
 'Aren't they °rather ex,pensive?  
 Can 'Tommy come to ,tea to°morrow?  
 I'm 'going to °use my °old one.  
 'Will you be °able to ,fetch them?  
 He's 'late a,again.  
 Oh I °do wish I could ,go.  
 They're ,all °hopeless.  
 I °don't think °we ought to ,tell him.  
 'This car's °always ,breaking ,down.  
 There 'aren't e°nough °chairs.  
 We must 'win at °all ,costs.  
 'Dare we ,risk °hitch hiking?  
 'What about °asking °Alfred?  
 Your ,car's too °slow.  
 'Isn't °fruit a °price!  
 What a 'wretched ,week it's ,been!  
 It's °no good °asking °either of °them.  
 It was °terribly ,difficult.  
 What a con'founded ,nuisance it ,is!  
 ,Why didn't you dis°cuss the ,matter?  
 'No-one can ,go in ,there.  
 'No house was °ever as °dear as °that.  
 ,No-one °ever ,goes to ,see him.  
 'None of them is ,any °good.  
 'Pity they ,all dis°liked it.  
 I'm 'glad I was °able to °help.  
 'Everyone was °sure he'd ,manage it.  
 ● You 'said you'd °give me ,one.  
 'How about post,poning the ,game?  
 ,Tony's °always ,late.  
 I've brought °six ,copies.  
 'What are you °going to ,do a,bout it?  
 I'm 'taking my °half day on °Monday.  
 I °hope he °won't blame °us.

*Drill*

,Certainly. ,Naturally. ,Parts of it. ,Parts of  
 it I °did.  
 ,Some of them °are.  
 ,Maybe he °can.  
 ,That should be all °right.  
 ,Probably I °shall.  
 ,That's all °right. ,That doesn't °matter.  
 ,I'm not °stopping you.  
 ,Andrew °isn't too °bad.  
 ,Someone's °got to °do it.  
 ,Usually it's all °right.  
 ,Twenty should be e°nough.  
 ,Winning isn't °everything.  
 ,Someone'll °give us a °lift.  
 ,He won't be °able to °help us.  
 ,Yours isn't °very much °faster.  
 ,Apples °aren't °all that ex°pensive.  
 ,Yesterday °wasn't a °bad day.  
 ,One of them must °know the °answer.  
 ,Peter didn't °find it °difficult.  
 ,Grumbling won't °make it any °better.  
 ,Talking wouldn't have °been any °good.  
 ,I °can. ,Members °can.  
 ,Mine °was. ,Richardson's °was.  
 ,Mother °does. ,Some of us °do.  
 ,This one °is. ,Jennifer's is all °right.  
 ,John °liked it. ,I °didn't dis°like it.  
 ,You didn't °help.  
 ,I didn't °think so.  
 ,That's not °what I °said.  
 ,That's no °good, you °chump.  
 ,Last °week he was on °time.  
 ,Six °won't be suf°ficient.  
 ,I'm not re°sponsible.  
 ,Monday's °not your °half °day.  
 ,We didn't °let him °down.

*Verbal context*

What a 'terrible °waste of ,money!  
 'There you ,are. || Your 'library °book.

**WH-Questions**

No, °that one's °yours.

I 'sold the 'carpet | to ,day.

His 'name was ,Scroggs.

Richard's 'due at °eleven °clock.

I 'won't allow °any such ,thing.

He 'lives in 'Glasgow.

She's 'thirty ,six.

I'm 'fed ,up with you.

He's 'gone to °see his ,father.

They 'used their 'father's °car.

She 'gave up for 'health ,reasons.

You should 'write to the 'secretary.

- That's 'two °pounds °exactly.

'Look. || 'There's the °Prime °Minister.

'Come °round at ,five.

He must take it 'three °times a ,day.

He's al°ready °called there °ten °times.

Can I 'have it for a °couple of ,weeks?

'When are you 'free?

- 'How did he ,do it?

'Who ,gave it °to you?

'Where did you °find your ,gloves?

'What can I ,do for you?

**Yes-No Questions**

- ,Mary said 'Maisy was °going to ,play.

We °ought to °follow his ad°vice.

He'd al°ready 'posted it, | ,so he ,said.

*Drill*

,You didn't °lose by it.

,This isn't the °one I °asked for.

,Which one? || (I ,thought it was the 'green one.)

,What, °dear?

,What was °that?

,When is he °due? || (I ,thought it was 'ten.)

,What did you °say?

,Where does he °live? || (In ,Glasgow?)

,How old °is she?

,Why, may I °ask?

,Who's he °gone to °see?

,Whose °car did they °use?

,Why did she give °up?

,Who should I °write to?

,How much d'you °make it?

,Who d'you °say it is?

,What time d'you °want me?

,How often must he °take it?

,How many °times has he °called there?

,How long d'you °want to °keep it?

,When am I °free? || ('Any ,day | after ,six.)

,How did he °do it? || (,Perfectly 'obvious.)

,Who °gave it °to me? || (Why, 'Andrew, | of ,course.)

,Where did I °find them? || (In ,John's 'suitcase.)

,What can you °do for me? || ('Nothing. || I've 'finished.)

,Did she °play, in °fact?

,Must we, d'you °think?

,Had he °sent it °off?

*Verbal context*

They <sup>ˌ</sup>might fall in with our <sup>ˌ</sup>wishes.

Mike <sup>ˌ</sup>may be able to <sup>ˌ</sup>help us.

I 'said I'd 'call for him.

We <sup>ˌ</sup>ought per,haps | to have 'tried  
some <sup>ˌ</sup>other <sup>ˌ</sup>route.

They're sup'posed to be 'different.

'Let's <sup>ˌ</sup>keep it for a <sup>ˌ</sup>fortnight.

They're ar'riving <sup>ˌ</sup>next <sup>ˌ</sup>week.

● It's 'very im'portant.

You were 'quite <sup>ˌ</sup>wrong a,bout it.

The 'Smiths weren't in'vited.

He just 'won't <sup>ˌ</sup>listen.

They'd 'give it to you <sup>ˌ</sup>willingly.

You 'shouldn't <sup>ˌ</sup>eat so <sup>ˌ</sup>quickly.

He 'comes from the U<sup>ˌ</sup>nited 'States.

You <sup>ˌ</sup>never <sup>ˌ</sup>come.

I 'thought she was <sup>ˌ</sup>pretty.

You can 'leave at <sup>ˌ</sup>once.

He must 'never <sup>ˌ</sup>try that a,gain.

He'd 'bought it be'fore I could <sup>ˌ</sup>stop him.

I'll 'sing you my <sup>ˌ</sup>song.

*Drill*

,Would they a<sup>ˌ</sup>gree to it?

,Has he <sup>ˌ</sup>anything to <sup>ˌ</sup>offer?

,Are you <sup>ˌ</sup>going to <sup>ˌ</sup>call for him?

,Could we have <sup>ˌ</sup>got there any <sup>ˌ</sup>other way?

,Is there any <sup>ˌ</sup>difference be<sup>ˌ</sup>tween them?

,Dare we <sup>ˌ</sup>keep it as <sup>ˌ</sup>long as <sup>ˌ</sup>that?

,Are they? || (I <sup>ˌ</sup>thought it was <sup>ˌ</sup>this <sup>ˌ</sup>week.)

,Is it?

,Was I?

,Weren't they?

,Won't he?

,Would they?

,Shouldn't I?

,Does he?

,Don't I?

,Did you?

,Can I?

,Mustn't he?

,Had he?

,Must you?

*Note:* Examples of this tune used for question tags in sentences like

'Tom's | <sup>ˌ</sup>isn't it?

are given in Chapter V, Sections 15-19.

**Commands**

[Mother to small daughter who is over-  
excited]

,Steady.

[Father to small son who is riding his bi-  
cycle a little too fast]

,Slowly.

[Mother to small son who is teasing a puppy]

,Gently. ,Careful.

[Starter to sprinter who has beaten the gun]

,Wait <sup>ˌ</sup>for it.

*Note:* The contexts given in square brackets are *situational* and not verbal; these short commands said with this tune are rarely preceded by a verbal context.

*Verbal context***Interjections**

- They've 'sold 'out.  
 I've 'broken a 'cup.  
 'Michael's 'hurting me.  
 I'll 'tell 'Mummy.
- Your 'change, sir.  
 I've 'finished my ,work.  
 'Let ,me ,carry your ,bag.
  - You're 'on my 'toe.  
 Good 'morning, sir.  
 'Everything's °all right ~so ,far.

*Drill*

,Really! || (I 'thought they had 'plenty.)  
 ,Stupid! ,Idiot! ,Clumsy!  
 ,Michael!  
 ,Tell°tale! ,Coward! ,Baby!  
 ,Thank you!  
 ,Splendid!  
 ,Bless you!  
 ,Sorry!  
 ,Morning!  
 ,Excellent!

**Tune***or***Low Pre-Head+Low Rise  
(+Tail)****Statements**

- 'Have you ,been °there?  
 'Do you °sell ,stamps?  
 'Can he °play the pi,ano?  
 Did 'Mary ,post that °letter?  
 'How many ,shirts have you ,got?  
 'Will he °buy a ,nother °one?  
 'Shall we be in ,time?
- 'When did he °last 'write?
- What's 'your ,o,pinion of ,Dan's ,tale?  
 'How about °asking 'Max to ,join us?  
 'Can you turn 'up at ,nine on °Tuesdays?
- D'you 'think his pro°posal's 'reasonable?

I ,have.  
 We ,do.  
 He ,can.  
 She ,did.  
 A ,few. E,leven.  
 Per,haps. He ,may. He ,might.  
 I ,think °so. I i,magine °so. I ex,pect °so. I  
 ,hope °so.  
 A ,week a°go. A ,fortnight a°go. About a  
 ,month a°go.  
 It ,may be a °true °story.  
 He ,ought to be °able to °get a°way.  
 As a ,rule I °can.  
 On the ,whole it's °quite °fair.

*Verbal context*

- ~Martin ,says | the 'answer's `six.  
 It's ,no 'use ,buying ,that ,clock.  
 Why 'ever didn't you ,write to me?  
 What'ever made you °recommend `prawns?  
 The 'party'll be an °absolute `failure.  
 ,Why didn't you °talk them `out of it?  
 `No | ,thanks. || I 'don't `smoke.  
 I 'wonder if they °sell `socks.  
 You 'can't ,have one.  
 You 'haven't ,written to them.  
 She'll 'get a`way with it.  
 °Mine's the `biggest.  
 'Tom says °you've been `cheating.  
 Ad`mit it. || You for ,got to `tell him.  
 You 'promised to `sell it ,to me.  
 ● 'Thank you | for your ,help.

**WH-Questions**

- I 'went with °Mr. `Spang.  
 I com`muted | in New ,York.  
 I 'won by a `mile.  
 'I live in `that house.  
 I 'lost by °three ,points.  
 Your 'train goes from °Water`loo.  
 The 'bus °leaves at `seven.  
 There's 'someone to `see you.  
 He 'wasn't at `home.  
 I 'shan't be `coming.  
 I 'didn't °leave it in the `kitchen.  
 It 'wasn't °made with `flour.  
 ● I'm afraid 'I can't ,meet them.

**Yes-No Questions**

- You 'daren't `do it.  
 ● He 'says they'll `both ,come.  
 I said I ~might have ,time to ,make some.

*Drill*

I sup,pose °that's the °right °answer.  
 It ,works. || (So ,why `shouldn't I?)  
 I'm ,sorry. || (I ,thought I `had.)  
 They're ,usually all °right here.  
 If ,Paul °comes it'll °go °well.  
 We ,tried to °make them see °reason.  
 But you ,used to.  
 You could en,quire.  
 I ,can. || (,Who's to `stop me?)  
 I ,have. || (I ,wrote this `morning.)  
 She ,won't. || ('I'll see to `that.)  
 It's ,not. || ('Christopher's ,is.)  
 I have ,not been °cheating.  
 I did ,not for°get to °tell him.  
 I did ,not °promise to °sell it °to you.  
 You're ,welcome. It was ,nothing.

With ,who?  
 You ,what?  
 By ,how °much?  
 In ,which °house?  
 By ,how °many?  
 From ,which °station?  
 At ,what time, did you °say?  
 Who ,is it?  
 Where ,was he, °then?  
 Why ,not, may I °ask?  
 Where ,did you °leave it, °then?  
 How ,did you °make it, °then?  
 Who ,is °going to °meet them, °then?

Dare ,you?  
 Can ,John °come?  
 But ,have you °time, in °fact?

*Verbal context*

I got 'three °out of 'ten.  
 He 'gave me 'these.  
 'Why didn't you °have a °set of 'tennis?  
 'Charles didn't °pass his 'driving °test, I  
 °hear.  
 'Stop ,grumbling a, bout it.

- He de'serves to be 'sacked.  
 You've 'done it the °wrong 'way.  
 It's 'going to 'snow.  
 Yes I 'had a °letter from him 'ages a, go.  
 'How about °six o'clock?  
 I 'wonder what 'Aubrey will ,think of it.  
 'Why d'you °give me °extra ,homework?  
 You 'haven't °told me the 'answer.  
 ● Oh 'good! || 'Breakfast in 'bed!  
 We 'turn down 'here, I °think.  
 He says his 'mind's °quite made 'up.  
 I 'haven't told my 'father.

**Commands**

- I've a con'fession to ,make.  
 I've a 'bone to ,pick | with ,you.  
 ● 'Thank you.  
 'Come ,on. || 'Let's get ,going.  
 [Response to a knock at the door]  
 [Teacher to student practising pronunciation]  
 [Doctor to patient]  
 [To someone who has almost dropped a glass]  
 [Immigration officer to traveller]

*Drill*

Is ,that the °best you can °do?  
 Was ,that °all he °wanted you °for?  
 Can ,you play °tennis on your °own?  
 Does ,anyone get °through the °first time?  
 Would ,you like your °garden °trampled  
 over?  
 Will ,sacking him im°prove the situ°ation?  
 Does it ,matter?  
 D'you ,think so?  
 Have you ,answered it?  
 Can you ,get here by °then?  
 Does it ,matter what he °thinks?  
 Is it ,my fault you're °stupid?  
 Must I ,always °spoonfeed you?  
 D'you ,like °breakfast in °bed?  
 Are you ,sure °this is the °right °road?  
 Does he ,really °mean what he °says?  
 Was it ,wise to °keep it °from him?

Go ,on. Con,tinue.  
 Go a,head.  
 Don't ,mention it.  
 Now ,wait a °minute. || (We 'haven't 'paid  
 ,yet.)  
 Come ,in.  
 A, gain. Once ,more.  
 Re,lax. || In,hale. || And ,out a°gain.  
 Be ,careful.  
 Your ,passport, °please.

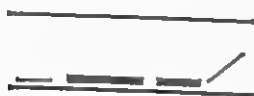
*Note:* The contexts given in square brackets are *situational* and not verbal; these short commands said with this tune are rarely preceded by a verbal context.

*Verbal context***Interjections**

You must 'give it to me 'now.  
 I 'won't 'hear of it.  
 ● 'Is that °really ,yours?  
 ● 'Shall we °meet at ,ten?  
 I 'took your °suit to the 'cleaners.  
 Good 'morning, sir!  
 So you 'think I'm 'wrong.  
 Your um'brella, °Joyce.  
 I'll 'bring it to'morrow.

**Tune**

or

*Drill*

In,deed! || (,What's the 'hurry?)  
 Oh ,really! || (,What have you a'gainst it?)  
 Of ,course!  
 All ,right! O,K!  
 Oh ,good!  
 Good ,morning!  
 E,xactly!  
 Oh ,thank you!  
 Many ,thanks!

**(Low Pre-Head+) Low Head  
 +Low Rise (+Tail)**

**Statements**

(That ,you, °Timothy?)

'Let me °get you some more 'tea.

Have 'this one on 'me.

(Hul,lo, you old °rascal!)

(Hul,lo, °Jimmy!)

I'm 'just back from °seeing my 'mother.

(,What have you been 'up to, °Fred?)

(Good 'morning, Mrs. °Jones.)

What a 'glorious 'day!

(Why, it's ,Bill 'Jameson!)

You're ,home ,early to°day. || ('Didn't you ,play?)

You're ,very ,kind.

It's ,very ,nice of you.

,Nice looking ,girl I °saw you with °yester-day.

You're ,looking °very ,smart. || ('Going to a 'wedding?)

I ,trust you °found her ,well.

You're ,looking °rather ,seedy.

It's a ,nice ,day. It's ,turned out ,nice a°gain.

,Rather °chilly for ,June.

You ,sound re,markably ,cheerful.

It's ,good to ,see you a°gain. I ,didn't ex-  
 ,pect to see ,you °here.

*Verbal context*

- I've 'just been °playing 'badminton.  
 'How °long have you been 'back?  
 'Could you °send him a ,nother °copy?  
 ● I 'can't find your °book 'anywhere.

- What's 'your °,pinion of his °,work?  
 I'm 'told you re'fused his °,offer.  
 'Will you be °calling a ,gain?  
 ● 'Can I have a °nother ,apple?  
 He's 'nice, | 'isn't he?  
 'How're you 'keeping?  
 What a 'charming ,person she °,is!  
 'Can I °have your ,autograph?

- 'How much did you 'win?  
 D'you 'like ,prunes?  
 Is he 'putting up a ,gain?  
 And 'whose °photo d'you think 'this is?  
 Can 'Tom have the °afternoon ,off?  
 'Will he come ,back?  
 'What was 'your °,holiday ,like?  
 Would you like a 'black one or a ,blue one?  
 'How much 'sugar have they ,sent?  
 'How much 'polish have we °got?  
 'When did you °last 'see him?  
 It was her 'fortieth ,birthday.

- Can I 'come a °gain on ,Monday?  
 He 'gets his to°bacco at 'Milton's.  
 I \*shan't suc~ceed.  
 You're 'always °making mis,takes.  
 'Send it im~mediately.  
 I shall 'have to ,sack him.  
 Oh I've 'left ,that job.  
 It's so 'shoddy, °that ,suit.  
 I shall ,give them 'all to °,Mary.

*Drill*

- I ,hope you had a °good ,game.  
 ,Not ,long. ,Not very ,long.  
 ,May,be. I ,dare ,say.  
 ,That's ,funny. || (Where on ,earth did I  
 'put it?)  
 It's ,not ,bad.  
 That's ,quite ,right.  
 It's ,quite ,possible.  
 I ,don't ,see ,why ,not. || We've ,plenty ,left.  
 ,So they ,say.  
 ,Fair to ,moderate.  
 She's ,quite good ,looking.  
 ,If you ,like. ,If you in,sist. If you ,really  
 ,want it.  
 About a ,thousand ,pounds.  
 ,Not very ,much.  
 As ,far as I ,know he °,is.  
 I ,don't seem to ,recognise it.  
 I sup,pose I can ,spare him.  
 I ,shouldn't be sur,prised.  
 ,Nothing to °write ,home a°bout.  
 It's ,all the °,same to ,me.  
 The ,same a,mount as be,fore.  
 E,nough to be °going ,on with.  
 A ,fortnight a,go last ,Saturday.  
 ('Good ,lord!) || I ,shouldn't have °thought  
 she was ,forty.  
 There's ,no °reason °why you ,shouldn't.  
 ,Not ,always.  
 But you ,might ,try.  
 ,So are ,you.  
 ,If you ,say so.  
 You ,can't do ,that.  
 You ,never ,told me.  
 It'll ,do for ,me.  
 That's ,very un,fair.

*Verbal context*

'How \funny, your \slipping on the \ice!  
 'That's the \second \cup I've \broken.  
 What'ver \made you \pay him?  
 I \am \miserable.  
 He \really \is the \limit.  
 'Must I \eat it \now?  
 You must a'pologise at \once.  
 What a \horrid \cup of \coffee!  
 You \said we could \come on \Tuesday.  
 Oh \come \on. || 'Let's get \out of \here.  
 I've \lost my \handkerchief.  
 'Where on \earth's \Joan \got to?  
 The a'mount of \time one \wastes there.  
 \What made you \do such a \stupid \thing?  
 Oh you \clumsy \thing, \breaking that \win-  
 dow!

- I \don't \think he can \manage it.  
 They \haven't \time to \finish the \job.  
 You \haven't \brought e'nough of them.  
 'Have some \sugar.  
 'Why haven't you \mended my \shoes?  
 You'd \better \take your \mac.  
 I'm \awfully \sorry.  
 Where \have you \been?  
 You \haven't \fixed it as I \told you.  
 He can \use what he \likes.  
 ● You've \made a mis'take.  
 'Go at \once.  
 You \said you'd al'ready \got one.  
 He can \drive \your \car.  
 'I'll ask him \for you.  
 He \gave it \to you, | \didn't he?  
 'Hand it \over.  
 'How did you get \on?  
 'Nice of you to in\cite me.  
 How \generous you've \been!

*Drill*

It was \nothing to \laugh at.  
 It's \nothing to \brag a\bout.  
 It \couldn't be a,voided.  
 You were \happy enough \yesterday.  
 You \shouldn't \say \that.  
 \Not if you \don't \want to.  
 I \don't see \why I \should.  
 It \seems all \right to \me.  
 It's \not \Tuesday to \day.  
 We \can't \leave without \paying.  
 You \needn't \be so \proud of it.  
 She'll be \coming a\long \presently.  
 You \didn't \have to wait \long.  
 It's \nothing to \do with \you.  
 I \didn't \do it on \purpose.  
 He \can if he \puts his \mind to it.  
 That's \no \reason for not \starting it.  
 I shall be \bringing some \more to \morrow.  
 I \never take \sugar in \coffee.  
 I'll at,tend to them as \soon as I \can.  
 It \isn't \raining as \much as all \that.  
 It's \no \good a\pologising \now.  
 We've \only \been for a \ride in the \car.  
 \Yes, I \have.  
 \No, he \can't.  
 \No, I \haven't.  
 In,deed I \won't.  
 I said \no such \thing.  
 \Oh no he \can't.  
 I'll \ask him my,self.  
 He did \nothing of the \sort.  
 I most \certainly \will \not.  
 \Not too \badly.  
 You're \very \welcome.  
 Oh but it's \nothing \much.

*Verbal context*

ˈThank you | for your ,help.  
What a 'fine piece of ,work you've pro-  
duced!

—How ,brave to ,dive in ,after him!  
You've done a 'fine ,job.

I'm ˈterribly ,sorry.

ˈSorry to ,make you go ,out a,gain.  
It was 'really °very ˈclumsy of me.

How'ever did I °come to ˈdrop such a ,brick?  
I've got 'odd ˈsocks on.  
I feel ˈterrible a,bout it.

What 'will they ,think of me?  
I 'wish I were ,dead.  
But I ,shan't °finish it in ˈtime.

**WH-Questions**

- I 'don't a,gree.  
You were ˈrather ˈharsh with him.  
I'll 'give you a °jolly good ˈhiding.  
'Please don't ,do that.  
'Fetch me my ,gloves, ,please.  
I ˈdon't think °much of ˈthat ,colour.  
I ˈdidn't °take his remark ˈthat ,way.  
ˈSorry I'm ,late.  
I 'think you °looked ˈterrible.  
ˈHarry's ,just ar,rived.  
I'd 'like a °new ,hat.  
I 'thought she was in ˈFrance.  
'Let's °talk to him on the ˈphone.

It's ˈyour ,turn to ,do the ,washing up.

*Drill*

You've ,often helped ,me.

It's ,not as ,good as all ,that.  
,Anyone ,else would have ,done the ,same.  
Oh I ,don't ,know. || ,You could have ,done  
it ,just as ,well.

You've ,no ,reason to be. || It ,wasn't ,your  
°fault.

I ,don't ,mind. || It's ,no ,trouble.  
It ,doesn't ,matter. || There's ,no great ,harm  
done.

I ,shouldn't ,worry a°bout it.  
,No-one'll ,notice.

You've ,nothing to re,proach yourself  
a°bout.

You ,mustn't ,take it to ,heart.  
It's ,not a ,matter of ,life and ,death.  
There's ,no ,need to up,set yourself on ,that  
ac°count.

,Why ,not?

Well ,what ,of it?

And ,who'll ,help you?

And ,why ,shouldn't I?

,Why can't ,you °fetch them?

,Which do ,you pre°fer, then?

,Which way ,did you °take it, °then?

,Where have you ,been all this °time?

And ,who asked for ,your o°pinion?

Who on ,earth told ,him to °come?

,Who's ,going to ,pay for it?

,Where did you ,get ,that i°dea from?

,What makes you ,think ,that will °do any  
°good?

And ,how d'you ,make ,that out?

## Verbal context

'Tommy's 'broken a 'window.

Oh 'dear oh 'dear!

I'm a'fraid she's 'lost your 'trowel.

'Shut the 'door, for 'heaven's 'sake.

- I've got a con'fession to 'make.

There are 'no 'trains | on 'Sundays. || I've  
'just rung 'up.

You 'shouldn't have 'done it.

## Yes-No Questions

I'm 'so 'sorry, 'Mummy.

I shall 'give them 'all to 'Edward.

- You must re'turn it.

I'd 'no i'dea 'how to 'get there.

We must 'send 'John his 'ticket.

Yet a'gain he's 'broken a 'promise.

The 'bus is at 'five, I'm 'told.

'Ivan 'said it was a 'stupid 'question.

But 'what'll your 'uncle 'say?

He's not 'good enough, I 'tell you.

Your 'cabbage, 'madam.

'What about 'Marjorie?

- You 'mean to 'say you're getting 'married?

The 'answer's 'no.

Oh 'let's 'go to the 'pictures.

We must get 'on with it 'now.

'Let's use it 'now.

'Here's an 'apple 'for you.

I'll 'bring them 'round on 'Saturday.

The 'coach 'goes at 'three, I 'think.

## Commands

—Hold 'on a 'minute.

## Drill

'How did he 'manage 'that?

Now 'what's the 'matter with 'you?

'What's she 'going to 'do a'bout it?

Just 'who do you 'think you're 'talking to?

And 'what have you been 'up to 'now?

'Why didn't you 'find out 'sooner?

And 'what's it 'got to 'do with 'you, may I  
'ask?

'Are you 'really 'sorry?

D'you 'think that's 'fair?

D'you 'mean that 'seriously?

'Couldn't you have 'asked?

Is there 'really any 'need to? || (We're 'see-  
ing him | this 'evening.)

Are you 'letting him get a 'way with it?

'Have you 'made 'sure?

Could 'he have 'thought of a 'better 'one?

D'you 'think I 'care what 'he 'says?

'Mayn't you 'be mis'taken?

Is 'this the 'best you can 'offer me?

Would it be 'any 'good bringing 'her into it?

'Is it so 'very sur'prising?

'Am I to 'take that as 'final?

'Oughtn't you to 'ask your 'mother 'first?

'Couldn't it be 'left till this 'evening?

'Wouldn't it be 'better to 'wait till it's 'cold?

'Can't you 'give me 'more than 'one?

'Can't you let me 'have them 'rather 'sooner?

'Hadn't we 'better 'phone and 'find out for  
'certain?

'Come 'on. || (We 'haven't 'all 'day.)

## Verbal context

- 'Look. || A 'spider.  
 I'm 'not °sure whether I 'ought to.  
 'Gracious. || I ,nearly 'dropped it.  
 ● I 'don't think I can °dive from 'that ,height.  
 'Sorry I ,have to ,dash.  
 I 'won't have °anything to ,do with him.  
 He's 'going to °pay at the °end of the 'month.  
 'Hang ,on a °second.  
 I'm 'going to ,sack him.  
 He'll 'let me °have it by ,Monday.  
 I shall 'never ,get it ,right.  
 'Dad'll ,pay for me.  
 She's so ,terribly 'rude.  
 'Do it a ,gain.  
 I must de'cline your ,offer.  
 I 'shan't be °coming after ,all.  
 'How °much did he 'lend you?  
 I 'know I'm ,right.  
 ● I'm 'sorry.  
 'Shall I °buy you a re,placement?  
 'Thanks 'awfully.  
 I'm 'terribly ,sorry.  
 'Thank you | for ,fetching my ,parcel.  
 I'm a'fraid I've 'broken it.  
 But we've 'lost.

## Drill

- ,Don't ,hurt it.  
 ,Be a ,sport.  
 ,Hold it ,carefully.  
 ,Have a ,shot at it. || (,Peter's ,done it.)  
 ,Don't let ,me de°tain you.  
 ,Don't be so ,silly.  
 ,Don't you be,lieve it. || (,That's what he  
 'always ,says.)  
 Oh ,do hurry ,up. || (I've been ,waiting  
 °ages al'ready.)  
 ,Don't ,do ,that. || (He's ,not such a ,bad  
 °chap.)  
 ,Don't be ,too ,sure. || (He's 'very unre-  
 ,liable.)  
 ,Don't des,pair ,yet. || (It's 'much too ,early  
 to ex,pect per,fection.)  
 ,Don't you ,take so ,much for ,granted.  
 ,Don't take ,any ,notice of ,her. || (She was  
 'born ,rude.)  
 ,Have a ,heart. || (I'm ,tired 'out.)  
 ,Please your ,self.  
 Well ,make up your ,mind.  
 ,Mind your ,own ,business!  
 ,Have it your ,own ,way, °then.  
 Well ,say it as ,if you ,meant it.  
 ,Don't ,trouble. || (I ,shan't be ,needing it  
 a°gain.)  
 ,Don't ,mention it. || (It was a 'pleasure.)  
 ,Don't a,pologise. || (It could ,happen to  
 'anybody.)  
 Think ,nothing ,of it. || (I was ,going to the  
 °station 'anyway.)  
 ,Don't ,worry about ,that. || (I can 'soon buy  
 a ,nother.)  
 ,Don't take it ,too much to ,heart. || (It's  
 ,only a ,game.)

*Verbal context***Interjections**

I 'can't make 'six o'clock.

We 'pulled it 'off.

I 'lent him °five 'pounds.

- 'Let's do it 'my way for a °change.

I 'can't 'help you.

'Let me have 'six of them.

—Good,bye, Sir °Roger.

You can 'have it | if you ,like.

- We had 'no °sunshine at 'all.

*Drill*

,All ,right. || (,Come when°ever you 'can.)

,Good ,show! ,Nice ,work! ,Good for ,you!

,More fool ,you! || (You'll 'never get it ,back.)

,As you ,wish.

,Very ,well. || (We'll ,do it a'lone.)

,Very ,good, sir.

Good ,after,noon.

,Thanks very ,much.

I ,beg your ,pardon. || (It was ,sunny °all the 'morning.)

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) LOW HEAD+LOW RISE (+TAIL)

can be said with emphasis if the high pre-head is used instead of the low pre-head (see Chapter I, p. 36). With this feature indicated the last drill in this section would read

—I ,beg your ,pardon.

## 4 The Low Bounce

*Attitude*

In STATEMENTS: soothing, reassuring, hint of great self-confidence and self-reliance; (in echoes) questioning with a tone of surprise and disbelief; (in non-final word groups) creating expectancy about what is to follow.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, puzzled; (in echoes) disapproving; otherwise, sympathetically interested.

In YES-NO QUESTIONS: genuinely interested.

In COMMANDS: soothing, encouraging, calmly patronising.

In INTERJECTIONS: airy, casual yet encouraging, often friendly, brighter than when said with the Take-Off.

*Tone marks used in LOW BOUNCE drills***A** Stressed, accented syllables (Nucleus, Head)

[.] (i) without Tail: very low rising to medium pitch.

(ii) with Tail: very low level pitch; the rise is completed by the tail syllable(s).

['] Relatively high level pitch.

[°] Relatively high level pitch, the same pitch as the *preceding* ['].**B** Stressed, unaccented syllables (Tail)[°] Level pitch, higher than the lowest possible and always higher than the *preceding* [.] or [°].**C** Unstressed, unaccented syllables (Pre-head)[°] High level pitch, higher than a *following* ['] and very much higher than the *following* [.]**Tune****(Low Pre-Head +) High Head  
+ Low Rise (+Tail)***or**Verbal context**Drill***Statements**

'Have you °posted those ,letters?

'Can we °go to the ,circus, °Daddy?

● I 'hate ,climbing ,ladders.

I just 'daren't °pick it ,up.

'Quick. || The 'kettle's ,boiling ,over.

I'm 'sorry to ,trouble you | but 'could I °borrow your ,spade?

It's 'going to be 'painful, | 'isn't it?

I 'hope he doesn't 'hurt him, self.

'Who's 'there?

These ,bus journeys 'always up, set me.

She 'hasn't for, gotten, °has she?

'Not ,yet.

'I'll ,see.

It's 'all ,right. || You 'won't ,fall.

You 'won't ,break it.

I'm 'just ,coming.

It's 'no ,trouble. || I'm 'not ,using it at the °moment.

No, I 'shan't ,hurt you.

No, he's 'quite ,used to °motor°bikes.

It's 'only ,me. || (Pa'tricia.)

It's 'not much ,further.

I 'shouldn't ,think °so.

*Verbal context*

You ,do be<sup>o</sup>lieve me, | ,don't you?  
 I 'don't <sup>o</sup>want them to <sup>o</sup>go at <sup>o</sup>all.  
 'Who were you <sup>o</sup>talking to?  
 'Aren't you <sup>o</sup>ready to ,start?  
 'Can I <sup>o</sup>have an ice ,cream, <sup>o</sup>Daddy?

'Where are you <sup>o</sup>going?

- I must 'pay you what I <sup>o</sup>owe you.

Now I 'have let the ,cat out of the ,bag.  
 'Can't we ,do <sup>o</sup>something a<sup>o</sup>bout it?

- 'Tell me, ,doctor. || 'Is he ,badly <sup>o</sup>hurt?

I 'am sorry I ,gave the ,game a<sup>o</sup>way.

'Oh 'dear! || I 'have made a ,mess of it.  
 I 'don't think I'll <sup>o</sup>ever ,do it.

'Do you ,have to <sup>o</sup>leave us?

You 'said you'd have <sup>o</sup>finished it by this  
<sup>o</sup>morning.

Now 'what about my ,shoes?

I'm <sup>o</sup>sure I shall ,fail.

It'll <sup>o</sup>hurt, | <sup>o</sup>won't it?

- Well 'when shall we <sup>o</sup>start?  
 'Aren't you <sup>o</sup>nearly ,ready?

'Shall we go <sup>o</sup>out for a ,walk, <sup>o</sup>Mummy?

'How <sup>o</sup>much did you ,tell him, ,then?

Where 'have you ,been?

What 'will he ,do, ,all on his ,own?

'Isn't it <sup>o</sup>nearly ,my <sup>o</sup>turn?

Well when 'can you ,let me ,have it ,back?

*Drill*

Yes, 'I be,lieve you.

But they'll be 'back by ,lunch time.

'Only the ,milkman.

I 'shan't be a ,minute.

'Later ,on. || When 'Mummy and ,Joyce  
 come <sup>o</sup>back.

'Just to <sup>o</sup>post a ,letter.

There's 'no ,hurry. || When'ever it's con-  
 ,venient.

I 'promise I won't ,tell anyone.

'All in <sup>o</sup>good ,time.

'Nothing at <sup>o</sup>all ,serious. || 'Just a <sup>o</sup>few  
 ,bruises.

It 'doesn't ,matter, <sup>o</sup>dear. || We 'all make  
 mis<sup>o</sup>takes ,sometime.

There's 'nothing to <sup>o</sup>get up,set a<sup>o</sup>bout.

'You ,will. || It's 'just a <sup>o</sup>matter of ,practice.

Yes but I'll 'see you a<sup>o</sup>gain on ,Monday.

It'll be 'quite <sup>o</sup>ready by to,morrow <sup>o</sup>morn-  
 ing.

I'll re'pair them as <sup>o</sup>soon as I ,can.

You'll be 'safe enough if you <sup>o</sup>don't look  
 ,down.

Yes but it'll be 'over in a <sup>o</sup>couple of ,seconds.

'Any time that <sup>o</sup>suits ,you.

I've 'only got my <sup>o</sup>hat and ,coat to put  
<sup>o</sup>on.

When I've 'cleared a<sup>o</sup>way and washed ,up,  
 we <sup>o</sup>will.

'Only e<sup>o</sup>nough to <sup>o</sup>keep him ,quiet.

'Only <sup>o</sup>down to the <sup>o</sup>village with ,Tony.

'No <sup>o</sup>need to feel ,anxious a<sup>o</sup>bout him. || He's  
 'perfectly <sup>o</sup>capable of looking <sup>o</sup>after him-  
 self.

I 'shan't keep you <sup>o</sup>waiting <sup>o</sup>much ,longer.

I'll re'turn it without <sup>o</sup>fail at the week,end.

## Verbal context

## WH-Questions

- I 'don't think I'll go.  
 'Look at this ,painting.  
 Oh this 'wretched 'clock!  
 ● I 'leave to °morrow ,morning.  
 ( 'Hul,lo, little °girl.)  
 Oh 'dear oh ,dear!  
 I saw 'Mary | at the ,party.  
 'Agnes °likes the 'green ,wallpaper.  
 We had a 'very ,pleasant ,walk.  
 I 'haven't in °cluded °Robert.  
 'There's ,Marjorie, | 'over 'there.  
 I 'used to °live in 'Andover.  
 Oh I'll 'never ,finish ,cutting the ,lawn.
- I'm a'fraid they've gone 'out.  
 ('Glad to 'see you, ,Arthur.)  
 'Have you any ,sealing °wax?  
 You're 'just the °person I've been 'looking  
 ,for.
- 'Alice is ,on the ,phone.  
 I'm 'just °off for a °few days' 'holiday.  
 'That was my °cousin 'Jack.  
 'Stevens is °going to re'tire.  
 I've 'got a °bit of a 'cold.  
 I'm 'off to 'Paris | to,morrow.  
 I've 'given °Peter 'two ,sweets.
- We 'ought to °go and see 'Jones ,some-  
 time.  
 My 'nephew re'turned to °London this  
 'morning.  
 'Go and °stand in the ,corner, ,Daddy.  
 I 'saw him a °few 'moments a,go.  
 I've 'put your °stud on the 'dressing ,table.  
 I was 'just °doing my 'football ,pools.  
 They 'charged me °three 'pounds.

## Drill

- 'Why ,not?  
 'Whose ,is it?  
 'What's ,wrong with it?  
 'What ,train are you °thinking of °catching?  
 'What's your ,name?  
 'What's the ,matter?  
 'Who was she ,there with?  
 'Which one do ,you pre °fer?  
 'How °far did you ,get?  
 'Why have you °left ,him out?  
 'Who is it she's ,talking °to?  
 And 'where d'you °live ,now?  
 'Why don't you °let ,me take a °turn with  
 the °mower?  
 'How °soon will they be ,back?  
 'What'll you °have to ,drink?  
 'How °much would you ,want?
- And 'what can I °do for ,you?  
 'Who does she °want to ,speak to?  
 'When will you be re °turning to ,work?  
 'What does he °do for a ,living?  
 'Who d'you °think will take ,over °from him?  
 'How did you °manage to get ,that?  
 'How long d'you in °tend to ,stay there?  
 'How many shall we °give to ,Michael?  
 'When's the °best °time to ,catch him, d'you  
 sup °pose?
- 'When's he °coming °down a ,gain?  
 'What have I °done to de °serve ,that?  
 You 'saw him ,when?  
 You've 'put it ,where?  
 You were 'doing ,what?  
 They 'charged you ,how much?

*Verbal context*

I must 'get my 'hair ,cut.  
 I've 'lent him ,your ,newspaper.  
 He 'went to Bar'bad<sup>o</sup> 'ten 'years a ,go.  
 ● She's 'waiting for my 'brother.  
 They've 'given me a ,couple of ,dozen.  
 ● She's 'knitting a ma'genta ,pullover.  
 He's 'sitting on the 'carver.  
 He 'can't °come before °eight ,thirty.  
 I've 'just been °talking to 'Albert | in the  
 'bathroom.

**Yes-No Questions**

- I'm 'going to °do some 'shopping.
- I'd 'love you to ,come.
- I sup'pose I'll 'have to.
- 'Thank you °very 'much.
- 'Not since °last °Wednesday 'week.
- 'Yes it 'was.
- 'No. || He 'said he for'got.
- 'No. || He's 'probably °very hard 'up just  
 ,now.
- We 'really °haven't 'time | this ,morning.  
 Yes they 'rang us °up this 'morning.  
 I 'haven't °made up my ,mind ,yet.  
 ,Yes. || We 'got home °just in ,time for it.  
 No, 'Canada.  
 Tre'mendous ,fun.  
 'Only °Bill and his ,wife.  
 I'm 'not at °all 'sure.  
 'Yes I 'am, | ,rather.  
 ,Yes.  
 'Only °very oc,casionally.  
 ,Yes. || And he 'hates °travelling 'anyway.  
 ,No. || 'Frank ,is.  
 ,Yes. || 'Nine ,years ,younger.  
 No, 'nine.

*Drill*

You must 'get your ,what °cut?  
 You've 'lent him ,whose °paper?  
 He 'went there ,how long a °go?  
 She's 'waiting for ,who?  
 They've 'given you ,how °many?  
 She's 'knitting a ,what colour °pullover?  
 He's 'sitting on the ,what?  
 He 'can't °come before ,what °time?  
 You've 'just been °talking to him ,where?

Can 'I come ,too?  
 Are you 'taking the ,car?  
 'Would you like ,me to °drive?  
 'Have you seen ,Tom °lately?  
 'Wasn't that your °mother's ,birthday?  
 'Did he °bring her a ,present?  
 Was 'that the ,real °reason?  
 'May we go and ,call on your °mother?  
 Have the 'Smiths in°vited you for ,Sunday?  
 'Will you ,go, d'you sup°pose?  
 'Did you go ,last year?  
 'Hadn't you °been in A,merica?  
 'Was it a ,good party °last time?  
 Were 'any of ,our friends °there?  
 Will you be 'off to °Canada ,this °summer?  
 'Hard up for ,money?  
 'Is it your ,brother who °lives out °there?  
 Does he 'ever °come to ,England?  
 'Is he too ,busy to come °often?  
 'Is he the ,youngest of the °family?  
 Is he 'younger than ,you?  
 'Did you say ,five °years?

*Verbal context*

Good 'morning.  
 At the 'Robinsons', | last 'Friday.  
 'Yes, in, deed.  
 ,Yes. || I'm 'going to °stay with my ,brother.  
 He's a uni'versity 'lecturer.  
 He has a 'small °house on the ,outskirts.  
 'Yes he ,has.  
 'Physics and the °Man in the ,Street.  
 'Abso°lutely °first 'class.  
 ,No. || My 'son's °with me.

Yes, 'that's ,right.  
 'Oh 'yes. || He's 'nearly 'seven.  
 He 'is, | ,rather.

I should 'try the °North 'Scottish.  
 Until the 'end of the °week at 'least.  
 A 'week next ,Saturday.

'Definitely. || But I 'think you'll be °too  
 'late.  
 It's 'usually ex'tremely °crowded.

You 'might.  
 Yes 'do.

I'm 'sorry. || I'm 'quite booked 'up.

,Yes.

'Thank you. || I'd 'love to.

Hul,lo.  
 ,No. || 'This is the °Town 'Hall.  
 'Positive.

*Drill*

'Haven't we met °somewhere be,fore?  
 'Aren't you °Paul °Jones, the ,author?  
 Are 'you going to °Edinburgh ,too?  
 Is 'he a °writer ,also?  
 Does he 'actually ,live in °Edinburgh?  
 'Hasn't he °written a °book on ,physics?  
 Can you 'tell me the ,title of the °book?  
 Would you 'say it was a ,good °book?  
 Are you 'travelling on your ,own?  
 Was 'he that young °fellow I °passed in the  
 ,corridor?  
 Does he 'go to ,school °yet?  
 'Isn't he °rather ,small for °seven?  
 'Can you recom'mend a °good ho,tel in  
 °Edinburgh?  
 'Will you be °staying there ,long?  
 D'you 'know when the °Festival ,ends?  
 'Ought I to °book for the °ballet in ad-,  
 ,vance?

Is it as 'popular as °all ,that?  
 Would I be 'able to get °in to a ,matinee,  
 d'you °think?  
 May I 'come and °call on you to,morrow?  
 Have you 'any en°gagements for °Saturday  
 ,evening?  
 Well 'are you °free on the ,following  
 °evening?  
 Would you 'care to °come and have ,dinner  
 °with me?

Is 'that the ,Browns' °house?  
 'Are you °quite ,sure?  
 Could you 'ring that °number a ,gain, °oper-  
 ator?

*Verbal context*

'Certainly, 'madam. || 'Hold the 'line.  
,Yes.

'Hullo, | ,Simon. || He's not 'in, I'm, a'fraid.

'Ten 'minutes or ,more.

'Certainly.

'All ,right. || But 'when?

'Right,to. || I'll 'tell him ,that.

Yes it's 'here, | on the 'hall 'table.

'Sorry. || I'm 'just off 'out.

,Yes. || I shall be 'back by ,lunch time.

'Surely. || 'See you ,then.

**Commands**

I'm a'fraid I'm 'in your 'way.

'Can you 'give me his ,phone 'number?

Oh I 'am ,miserable.

'What shall I 'do 'now?

● ,What a 'nuisance it ,all ,is!

● I 'just 'can't 'quite 'manage it.

I'm 'going for a ,walk.

I've 'broken that 'nice 'vase.

'What can I 'do for ,you, sir?

'Daddy. || ,Johnnie's 'fallen 'over.

The 'clock's ,stopped.

I'll 'give him a 'piece of my 'mind.

● 'Am I dis,turbing you?

● I'm 'just ,going.

'Mummy. || ,Johnnie's 'eating a 'lump of  
'coal.

'What d'you 'want me ,for?

*Drill*

Is 'that the 'Browns' house ,this time?

'May I 'speak to ,Jimmy, 'please? || (It's  
'Simon.)

'Has he been 'gone ,long?

'Could I 'leave a ,message 'for him?

'Would he give me a 'ring at the ,office?

'Could he ring as 'soon as he gets ,back?

'Did he say 'anything about a ,parcel 'for  
me?

'May I 'come and ,fetch it?

Well 'would this 'after,noon be 'possible?

Well 'can I call 'round at ,two?

'Don't ,move. || ('There's 'plenty of ,room.)

'Hang ,on. || (I'll 'find it ,for you.)

'Cheer ,up. || (You're 'more 'fortunate than  
'most ,people.)

'Carry ,on.

'Don't ,worry. || (It's 'not for much ,longer.)

Well 'keep ,trying.

'Don't be ,long. || (We're 'due at the  
'Smiths' | after ,tea.)

'Never ,mind. || (It was 'cracked 'anyway.)

'Twenty ,Players, 'please.

'Come to ,Daddy, 'Johnnie.

Well 'wind it ,up, then.

Now 'don't dis,courage him. || (He's 'only a  
be,ginner.)

No 'sit ,down. No 'come ,in. No but 'shut  
the ,door.

'Have a 'good ,time.

'Give it to ,Mummy, 'Johnnie.

'Come over ,here a 'minute.

*Verbal context*

- I'm 'going round to John's.
- I 'really °must be °off.  
'Where shall I °put my 'boots?  
What a 'scrumptious 'pudding!  
'Which is 'my °place?  
What a de'lightful 'cake!  
I 'can't carry 'all of it.  
I a'dore 'chocolate.  
'Peter's 'staying with us | 'next 'week.  
'Good,bye. || I've en'joyed myself e'nor-  
mously.  
I 'can't col'lect the °parcel to 'day.  
I'm 'off to Ja'maica | to,morrow.

**Interjections**

At 'last I've °got it 'right.  
There's 'no es'caping it.

- I've 'passed my °driving test.
- 'Have a °good 'holiday.  
It's 'abso°lutely 'monstrous.  
And 'still you've °got it °wrong.
- I've 'been to 'Brighton for a °week.  
Would you 'like a °cup of 'coffee?
- 'More 'tea?  
I 'take my e'xam to'morrow.  
I'll 'see you on 'Tuesday.  
(— Good,night, °dear.)  
(— Good,bye, Mr. °Smith.  
I'll 'let you have it °back to'night.
  - 'My 'name's 'Lumpkin.
- I'll be 'back 'later.
- You've 'got the °wrong 'number.

*Drill*

Now 'don't stay too 'late.  
'Don't let °me de'tain you, °then.  
'Put them in the 'cloakroom, °silly.  
'Save °some of it for 'me.  
'Go and °sit beside 'Tommie.  
'Let me °give you a,nother °piece.  
Well then 'carry as °much as you ,can.  
'Don't °eat it °all at ,once.  
'Bring him °round to ,see us.

'Come and °stay with us a°gain ,soon.  
Well 'fetch it as °soon as you ,can.  
'Send me a °line when you ,get there.

'Well ,done!  
'Ah ,well! || (I 'don't sup°pose it'll ,kill  
us.)  
'Good ,show!  
'And ,you!  
'Now ,now! || ('Don't get ex,cited.)  
'Oh ,dear! || (And I 'thought I'd °been so  
'clever | ,this time.)  
'Oh ,yes. || (Did you 'have a °good ,time?)  
'Yes, ,please.  
'No ,thanks. 'No ,thank you.  
'Good ,luck.  
'Right you ,are!  
'Pleasant ,dreams!  
Good 'after,noon.  
'Righ,to! 'Very ,well.  
I 'beg your ,pardon. || ('Would you mind  
°saying that a,gain?)  
Good'bye for the ,present. || 'See you  
,then.  
'Sorry you've been ,troubled.

## Verbal context

I 'almost 'did it | ,then.

'John will be °home at 'seven, Mrs. °Read.

## Drill

'Hard ,luck. 'Better °luck °next ,time.

'Thank you for °letting me ,know, °Cyril.

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+LOW RISE (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);

(b) the emphatic form of the high head (see Chapter I, p. 37).

The two drills below show how these features are marked:

—Good'bye for the ,present.

'Thank you for 'letting me ,know, °Cyril.

**Tune**



or



**High Pre-Head+Low Rise  
(+Tail)**

## Verbal context

## Statements

'Will you ,sell me a °couple?

'Time to ~go.

—Is ,that °right?

—Did he ,check the re°sult?

'Any 'other °jobs to be °done?

'What will you °make the 'handle °of?

Is 'that ,your °notebook?

'Have you any ciga,rettes °left?

I 'do hope he °won't let us ~down.

I'm a'fraid I'm °rather 'late.

• ,Do hurry ,up.

,Where's 'Billie?

## Drill

—I ,will.

—I ,know.

—I ,think °so.

—He ,did.

—That's ,all.

—Of ,wood.

—It ,is.

—A ,few.

—He ,won't. || (He's 'very re,liable.)

—As ,usual.

—I'm ,coming.

—In ,bed, I °hope.

*Verbal context*

'Will he say ,yes, d'you °think?  
 'Can you °let me know ,soon?  
 'Can I have a ,nother go, °Daddy?  
 'Can I have a °nother ,toffee?  
 'Shall we °call in at ,Peter's?  
 'When can I °see you a ,lone?  
 'Where shall we ,meet you?  
 'How °long can you ,stay?  
 'Shall we °play a ,nother °round?  
 But I may ,spill ,some.

**WH-Questions**

- I 'wouldn't ,dream of going ,in for it.  
 (°Hul,lo, °Leslie. || 'Good to 'see you.)  
 You've 'had an 'accident.  
 What an ex'traordinary ,handbag!  
 I 'see you're °playing 'Robinson.  
 Are 'these ,gloves any °good to you?  
 ● I said 'nothing of the ,kind.  
 °That's not ,why I've ,come.  
 I 'liked the Im°pressionists a 'lot.  
 You 'won't catch °me ,going by ,air.  
 I'm a'fraid he's °not 'free | at the ,moment.  
 'These are 'our two ,rooms.  
 I saw 'Grace | at the ,Taylors' ,party.  
 He 'didn't make it °that ,way.  
 Can you 'lend me a °couple of ,pounds?  
 He's 'married at ,last.  
 I've 'got to °go to 'Goole.  
 He 'gives me the ,willies.  
 I 'write with my 'left ,hand.  
 ● He was 'treated by an 'osteopath.  
 'Seven °days out of 'eight it ,rained.  
 I've 'got a 'job. || As 'Myrtle's 'secretary.  
 There'll be °no 'bridge if °Tom has to work  
 °late.

*Drill*

°Per,haps he °will.  
 °On ,Saturday, with °any °luck.  
 °When ,Joan's had a °turn, you °can.  
 °If you ,like.  
 °If there's ,time.  
 °After ,tea.  
 °At the ,theatre.  
 °For a ,minute or °two.  
 °If it a ,muses you.  
 °If you go ,carefully you °won't.

- °Why ,not? || (It would be 'fun.)  
 °How ,are you?  
 °Where ,am I?  
 °Whose ,is it?  
 °How ,good is he?  
 °What ,size °are they?  
 °What ,did you °say, then?  
 °Why ,have you °come?  
 °Which ,others did you °like?  
 °Why ,don't you °like °flying?  
 °When ,is he °likely to be °free?  
 °Which is ,mine?  
 (,Oh.) || °And who ,else was °there?  
 °Which way ,did he °make it, °then?  
 °What d'you ,want it °for?  
 °He's ,what?  
 °To ,where?  
 °The ,what?  
 °With ,which °hand?  
 °By ,who, did you °say?  
 °On ,how many °days?  
 °As ,whose °secretary?  
 °If ,who has to °work late?

*Verbal context*

You 'ought to °use a 'chinagraph °pencil.  
 You're a 'blithering °idiot.  
 You must 'cauterise the °wound.

**Yes-No Questions**

- (~I'm not °ready.)  
 Have you 'seen my ,pen?  
 Perhaps 'Andrew would °give you a ,game.  
 Now 'write °down your ,answers.  
 ~Hul,lo, °Ian. || 'What can I °do for 'you?  
 ● 'When can I ,call for it?  
 Are you 'going to °Ann's twenty ,first?  
 'Anybody for °more ,tea?  
 'This 'is °difficult.  
 I 'gave them 'back to you.  
 I've 'made myself a 'wireless °set.  
 I 'hear her 'husband's °died.  
 'Take a °couple of 'pounds.  
 'Will you be °coming ,round this °evening?  
 ● We had a 'splendid ,game.  
 'What about a °game of 'billiards?  
 The 'third is a 'hopeless ,day for me.  
 I 'thought we were °going to the 'cinema.  
 She 'says she 'will ,buy it.  
 Your 'sister °wants her 'shoes °cleaned.  
 You 'say the °answer's 'six?  
 I'm 'going to °get a 'programme.  
 'How much do I ,owe you?

**Commands**

- What a 'miserable ,day!  
 ~Let ,me °carry it ,for you.  
 'What shall I do 'now, sir?  
 'Sorry to dis,turb you.  
 'What do you °think of my °new 'dress?

*Drill*

- ~A ,what sort of °pencil?  
 ~I'm a ,what?  
 ~I must do ,what to the °wound?

- ~Are ,you?  
 ~Is ,this it?  
 ~Does ,he play °chess?  
 ~Will ,pencil °do?  
 ~Is ,Angus °in?  
 ~Would ,Friday °suit you?  
 ~Are ,you °going to be °there?  
 ~May ,I have a °nother cup?  
 ~Can I ,help?  
 ~Are you ,sure?  
 ~Does it ,work?  
 ~Did you ,know him?  
 ~Can you ,spare °that much?  
 ~Do you ,want me °to?  
 ~Did you ,win, by the °way?  
 ~Have we ,time, d'you °think?  
 ~Is the ,tenth any °better?  
 ~Do you ,really °want to °go?  
 ~Does she ,mean it, would you °say?  
 ~Do I ,have to °clean them °for her?  
 ~Am I mis,taken, °then?  
 ~Will you bring ,me one, °please?  
 ~Shall we for,get a °bout it?

- ~Cheer ,up. || (~It'll ,soon stop °raining.)  
 ~Look ,out. || (You ,almost 'dropped it.)  
 ~Con,tinue. ~Go ,on.  
 ~Come ,in. ~Sit ,down.  
 ~Turn ,round. || ('Very 'nice, °dear.)

*Verbal context*

What<sub>2</sub>ever shall we 'do?

What's all the 'fuss a<sub>2</sub>bout?

'Race you to the 'lamp post.

'Aren't you 'ready °yet?

'Thank you for the 'parcel.

'Shall I °press the 'starter?

The 'big key °doesn't °fit.

- Good'bye for 'now.

What's the 'matter?

(You're 'standing on my 'paper.)

I 'think I'll °have some 'chocolate.

What 'happened?

**Interjections**

I've lost 'half a 'stone.

'Would you °like an 'orange?

- Good 'morning, °David.

I'm 'off to 'bed.

- 'You 'are an °idiot.

I'm 'leaving | 'now. || °Good,bye.

'See you 'presently.

You're an 'old 'fool.

Why, it's Mr. 'Harris. || How 'are you?

That's 'all | for to,day. || 'Call a°gain to-  
'morrow.

*Drill*

°Don't 'panic. || (°We'll 'think of °some-  
thing.)

°Be 'careful. || (°You 'trod on my 'toe.)

°Come 'on, °then.

°Don't 'wait for us. || (We'll 'see you at the  
'theatre.)

°Un,do it, °then.

°Hold 'hard a °second. || (She's 'still in  
'gear.)

°Try 'this one, °then.

°Look 'after your °self.

°Keep 'still a °minute. || (Your 'coat's  
°caught in the 'door.)

°Get 'off it a °minute.

°Give 'me a °bit, °will you?

°Take it 'easy, old °chap. || (You've 'had an  
'accident.)

°In,deed! || (What's caused 'that?)

°Yes, please. °No, 'thank you.

°Hul,lo, °there. || ('Nice to 'see you.)

°Good 'night, °dear. || ('Sleep 'well.)

°I'm 'sorry.

°Good 'day to you.

°So 'long, old °chap.

°I 'beg your °pardon. || (°How 'dare you  
°say °that?)

°Good 'evening, Mr. °Howells. || (°Fine, |  
'thank you.)

°Very 'good, °madam. || °Good 'morning.

## 5 The Switchback

### Attitude

In STATEMENTS: grudgingly admitting, reluctantly or defensively dissenting, concerned, reproachful, hurt, reserved, tentatively suggesting; (in echoes) greatly astonished.

In QUESTIONS: (in echoes) greatly astonished; otherwise, interested and concerned as well as surprised.

In COMMANDS: urgently warning with a note of reproach or concern.

In INTERJECTIONS: scornful.

### Tone marks used in SWITCHBACK drills

**A** Stressed, accented syllables (Nucleus, Head)

[ˆ] (i) without Tail: moderately high falling to low and then rising to medium.

(ii) with Tail: moderately high falling to low pitch; the fall-rise is completed by the tail syllable(s).

[ˆ] Relatively high level pitch, with any following head syllables forming a descending pitch scale.

[°] Level pitch, varying from medium-high to relatively low and always lower than the preceding [ˆ] or [°].

**B** Stressed, unaccented syllables (Tail)

[o] (i) on last syllable: very low rising to medium pitch.

(ii) otherwise: very low level pitch; the fall-rise is completed by the following unstressed tail syllable(s).

**Tune**



**Fall-Rise + Tail of one syllable**

*Verbal context*

*Drill*

### Statements

- I ,thought they `all took °one.  
'Didn't °Smith and ,Jones °go?  
Can 'Jack and °Bill come to ,tea?  
Have 'Bob and ,Jane ar°rived?  
~D'you ,both play °tennis?

- ˆAnn °did. || (But the ˆothers °didn't.)  
ˆSmith °went. || (But ˆJones °didn't.)  
ˆBill °can. || (But ˆJack °can't.)  
ˆJane's °here. || (But ˆBob °isn't.)  
ˆI °do. || (But my ˆhusband °doesn't.)

## Verbal context

We were 'both on ,time, | 'surely.  
 'Blue and °green are 'primary ,colours, |  
 ,aren't they?  
 'Don't °books or ,pictures °interest her?  
 'Are things °getting ,dearer?  
 D'you 'ever °go to the ,theatre?  
 I 'have ,finished, | 'haven't I?  
 But he ,got it 'right.  
 'My as,sistant | is 'first 'class.  
 I 'like ,oysters.  
 'Who d'you °think'll con,tribute?  
 'Fruit's quite 'cheap | at the ,moment.  
 'Haven't you ,got that °paper?  
 'D'you a,gree with him?  
 'Was the °play ,good?  
 Can 'anyone ,lend me a °copy?  
 ,These °matches °won't 'strike.  
 I 'doubt whether °prices are 'falling.  
 Not a 'single °fine 'month | ,this °year.  
 I 'don't think she's at 'all ,nice.  
 I 'think it's a dis'grace.  
 I 'wonder why °nobody ,called on them.

'Can you °finish it to ,day?  
 You 'promised it for 'Saturday.  
 He 'comes from 'Liverpool.

- 'What's in the ,bag? || 'Plums?
- His 'name's 'John.  
 Her 'name's 'Ann, | ,isn't it?  
 'Nobody can ,come.  
 'Nobody's ,going.  
 'Nobody at,tended the ,meeting.  
 'Don't °tread on °Mummy's 'flowers.  
 'Hul,lo, °everyone.  
 'Shall I °go or ,shan't I?

## Drill

'You ,were. || (But your 'wife ,wasn't.)  
 'Blue ,is. || (But 'green ,isn't.)  
 'Books ,don't. || (But 'pictures ,do.)  
 'Some ,things. || (But not 'all.)  
 'Sometimes. || (But not 'often.)  
 'Almost. || (But not 'quite.)  
 'He ,did. || (But 'you ,didn't.)  
 'Yours ,is. || (But 'mine ,isn't.)  
 'You ,may. || (But 'I ,certainly ,don't.)  
 'Jane ,might. 'Jack ,will. 'Mike ,should.  
 'Pears ,are. 'Plums ,are.  
 'Somewhere.  
 'Partly.  
 'Fairly.  
 'I ,can't.  
 'Mine ,will. 'Mine ,strike.  
 'Some ,are.  
 'May ,was. 'June ,was.  
 'I ,do. 'John ,does. 'Tim ,does.  
 'I ,don't. 'We ,don't.  
 'Watts ,did. 'Cook ,did. 'Ted ,called.  
 'Bill ,called.  
 'Hardly. 'Scarcely.  
 'Monday. 'Thursday. 'Sunday. 'Tuesday.  
 'Norwich. 'Cambridge. 'Sheffield. 'Bristol.  
 'Reading.  
 'Cherries. 'Apples. 'Peaches.  
 'Harry. 'Gordon. 'Desmond.  
 'Margaret. 'Mabel. 'Kitty.  
 'John ,can. 'I ,can.  
 'Jones ,might. 'We ,might.  
 'Smith ,went. 'Max ,did.  
 'You ,did.  
 'You're ,late. || (,Where have you 'been?)  
 'I ,would. 'I ,should. 'I'd ,go.

## Verbal context

( 'Are you ,there, °Peter?)  
 ( 'Hurry ,up, °there.)  
 ( 'Can you ,hear me, °dear?)  
 [Attracting someone's attention]  
 'Can you °sell me a ,nother °copy?  
 ● He's 'never been ,late.  
 She 'only °gave me 'seven.

They're 'very ,sorry a ,bout it.  
 It's 'Peter's ,fault.  
 They 'lost it, I'm a ,fraid.  
 'Make him ,pay.  
 'You must ,pay for it.  
 He's 'coming °next 'week.

## WH-Questions

- 'Which one's 'mine?
- 'That's ,yours, | 'over 'there.  
 'Who °paid for the 'beer?  
 'Peter ,paid for the ,beer.  
 'Which °route d'you sug'gest?  
 'Take the °A '5.  
 It cost 'over °ten 'pounds.  
 She's been 'gone an 'hour or ,more.  
 About 'three ,miles it ,was.

'Jane ,made them.  
 That's 'Tony's ,painting.

## Yes-No Questions

- 'Is it ,difficult?
- It's to'morrow he ,leaves.  
 'Can she °speak ,French?  
 She can 'play 'any ,day.

## Drill

✓John's ,here.  
 ✓Bell's ,gone.  
 ✓Tea ,time.  
 ✓Archie. ✓Leslie. ✓Julia.  
 ✓Sorry. || (They've 'all 'gone.)  
 ✓Never? || (Are you ,sure?)  
 ✓Seven? || (I ,thought it was 'ten, | at  
 'least.)  
 ✓Sorry? || (Is 'that ,all?)  
 ✓Peter's? || (,How's 'that?)  
 ✓Lost it? || ('How?)  
 ✓Make him? || (,You tell me 'how.)  
 ✓I ,must? || (,What 'with?)  
 ✓Next ,week? || ('Not the week ,after °next?)

✓Which one? || (That 'blue one, | 'surely.)  
 ✓Which one? || ('Not that 'blue ,horror?)  
 ✓Who ,paid? || ('I did, | of ,course.)  
 ✓Who ,paid? || ('Surely not ✓Peter?)  
 ✓Which ,route? || (The 'A '5, | 'naturally.)  
 ✓Which ,route? || ('Not the °A '5?)  
 ✓How ,much? || (As 'much as ,that?)  
 ✓How ,long? || ('Over an ,hour?)  
 ✓How ,far? || (,More than ,that, | ,wasn't  
 it?)  
 ✓Who ,did? || ('Don't you mean ,Jill?)  
 ✓Who's ,painting? || (✓Tony's? || 'Surely  
 ,not!)

✓Is it? || ('Not ✓half!)  
 ✓Is it? || (Are you ,sure?)  
 ✓Can she? || (✓I'll ,say!)  
 ✓Can she? || (Isn't she ,working at °all  
 °now?)

*Verbal context*

Did 'John 'like it?  
 'John 'loved it.  
 I 'think I shall be 'free.  
 'I'd 'certainly 'agree.  
 I 'can't under'stand it.  
 They 'aren't 'members any 'more.

**Commands**

- 'Catch me, 'Daddy.  
 'I'll take 'this 'pile of 'plates.  
 'Daddy. || 'Daddy. || 'What 'd'you 'think's  
     'happened?  
 (We'll 'cross the 'road 'here.)  
 (I 'can't 'hear what he's 'saying.)
- I'll 'dump the 'suitcases 'here.  
 (You'll 'miss your 'train.)  
 (That 'milk's nearly 'boiling.)  
 (You're 'driving on a 'flat 'tyre.)  
 (I've 'got my 'hands 'full.)  
 You're 'due in at 'ten, | ,aren't you?  
 (The 'dog's 'running 'away.)  
 I 'don't 'like the 'look of them.
  - I've found a 'four 'leafed 'clover.  
 ('That's your 'bus.)

**Tune****Statements**

- 'Can you 'play 'chess?  
 I 'think they'd 'all 'agree.  
 ● 'Have you 'finished?  
 But you ,aren't 'free on 'Sundays.

*Drill*

'Did he? || (He was 'mad 'a'bout it.)  
 'Did he? || (I ,thought he'd 'hate it.)  
 'Will you? || (No 'com'mittee 'meeting?)  
 'Would you? || (What on ,earth 'for?)  
 'Can't you? || (It's 'simple, | 'really.)  
 'Aren't they? || (Since 'when?)

'Steady. || (You'll ,have me 'over.)  
 'Careful. || (They're 'rather 'heavy.)  
 'Slowly.  
 'Quickly.  
 'Quiet.  
 'Gently. || (They're 'not made of 'iron.)  
 'Hurry.  
 'Watch it.  
 'Hold it.  
 'Help me.  
 'Meet me. || ('There's a 'good ,chap.)  
 'Catch him. 'Stop him.  
 'Try them. || (It's the 'least you can 'do.)  
 'Show me.  
 'Run, 'John.

**Fall-Rise+Tail of more than one syllable**

'Once I 'could. || (But I 'haven't 'played for  
     'ages.)  
 'Stephen 'would. || (But the 'others, | 'no.)  
 'Practically.  
 'Usually I'm 'not. || (But 'this 'week, | I  
     'am.)

*Verbal context*

~You can manage Fridays, | ,can't you?

~D'you 'change your 'book ,every 'week?

Do 'you and 'Mary like ,gin?

I 'hope you 'haven't ~paid ,for them.

It's a ~good ,plan, | ,isn't it?

~Will you ,both 'see him to'morrow?

Then 'do we 'all a,gree to the 'scheme?

What de'pressing ,cities we ,saw!

What a 'fine ,book it ,was!

Do 'you write ,novels?

What a 'lovely week,end it ,was!

'What sort of ,holiday did you ,have?

~Doesn't ,anyone 'want to do the 'cross-word?

● ~I didn't ,say you were ,wrong.

But ,Peter's 'quite ,satisfied.

'Could we 'borrow a ,typewriter?

'Who d'you 'think'll con'tribute?

What a 'foul 'cup of ,coffee!

I ,thought you 'didn't 'drink at 'all.

'None of them was ,any ,good.

'Don't be so ,nervous.

So you ,all 'thought him 'guilty.

I'm 'sorry about the ,mess.

'Let's ask that 'fellow over 'there.

We saw some de'lightful ,places.

What a 'dull ,book!

You 'must be ,able to ,see through it. || It's 'glass.

He's from 'Bath.

She ar'rived to'day.

,Nobody 'ever ,writes to her.

*Drill*

~Normally I ,can. || (But 'this 'week's 'hopeless.)

~Generally I ,do.

~I ,like it. || (But I 'can't 'answer for ~Mary.)

~I ,haven't. || (But my ~wife ,may have.)

~We ,think so.

~I might ,see him. || (But ~John ,certainly ,won't.)

~I've got ,nothing a,gainst it.

~Manchester was ,pretty ,miserable. || (But ~London ,wasn't ,bad.)

~Parts of it were ,fairly ,interesting. || (But it was 'too 'long.)

~Part of the ,time I do.

~Saturday was ,all ,right.

~Some of it ,wasn't ,bad.

~I wouldn't ,mind having a ,try.

~You ,didn't. || ~Tom did ,though.

~Peter's ,satisfied. || ~I'm not ,though.

~That's a ,possibility.

~Harry ,might give us ,something.

~Mine's all ,right.

~Sometimes I ,do.

~John's ,wasn't too ,bad.

~You're a ,fine one to ,talk.

~I didn't ,think he was.

~You ,couldn't ,help it.

~He won't ,know what's ,happened.

~Bradford was ,pretty ,terrible.

~Parts of it were ,fairly ,interesting.

~All ,glass ,isn't trans,parent.

~Coventry. ~Devonport. ~Newcastle.

~Yesterday. ~Saturday.

~Bobby ,does.

*Verbal context*

- 'Jack was 'first.  
Only a 'few are 'going, | ,aren't they?  
So you're 'saying he's dis'honest.  
I 'can't find a 'carpet I 'like.  
'Aren't these 'apples 'sour!  
'Why didn't you dis'cuss the 'matter?  
'Nobody 'likes my 'cakes.  
It 'can't be 'done.  
That's 'just what 'Jones 'said.  
But there'll be 'no-one to 'meet him.  
We made an 'excellent 'job of it, | 'didn't we?  
What a 'terrible 'painting!  
'When will 'Tom be 'back?  
'Why not 'try 'varnishing it?  
'Where on 'earth does he 'live?  
'Isn't he a 'nice 'fellow!  
I shall have a 'good 'row with him.  
He's an 'old 'fool.  
'I 'didn't 'do it.  
The 'whole thing's 'quite a 'mystery.  
'Guess 'what. || I 'scored a 'goal.  
(There's 'still this 'problem of the 'money.)  
'Don't just 'stand there. || 'Help me.  
'What 'salary d'you ex'pect to 'get?  
( 'Will you be 'long 'dear?)  
(Are you 'sure you can af'ford it?)  
( 'Have you 'started 'saving 'yet?)  
(Have you 'said anything to 'Ted 'yet?)  
( 'Are your 'hands 'clean, 'Johnnie?)  
( 'Look 'out.)  
'Just 'my 'luck!  
'Could you 'sell me a 'nother 'pineapple?  
'How much 'longer are you 'going to 'be?  
'Isn't it 'wonderful!

*Drill*

- ✓George, you 'mean.
- ✓Everybody. ✓All of them.
- ✓That's not 'what I 'mean.
- ✓Here's one that 'might 'do.
- ✓Some of them are 'all 'right.
- ✓Talking wouldn't have 'been any 'good.
- ✓I 'like them.
- ✓Frank might 'manage it.
- ✓Robinson 'said it.
- ✓I shall 'be at the 'station.
- ✓You 'didn't do 'much to 'wards it.
- ✓Adrian 'doesn't 'think it's 'terrible.
- ✓I don't 'know. || ( 'Why not 'ask 'Tom?)
- ✓That's 'no 'good.
- ✓You 'ought to 'know.
- ✓You may 'think he's 'all 'right.
- ✓That won't 'get you 'very 'far.
- ✓That's not a 'very 'nice thing to 'say.
- ✓Lying won't 'get you 'anywhere.
- ✓Somebody must 'know who 'did it.
- ✓One goal's 'nothing to get ex'cited about.
- ✓Something's 'got to be 'done about it.
- ✓I 'can't do 'anything a'bout it.
- ✓Money isn't the 'only consid'eration.
- ✓Tom's ar'ived.
- ✓Pay day's a 'long way 'off.
- ✓Christmas'll 'soon be 'here.
- ✓Someone'll 'have to 'break it to him.
- ✓Dinner's 'ready.
- ✓Teacher's 'coming.
- ✓Moaning 'isn't going to 'help matters.
- ✓Sorry, sir. || ( 'They've 'all 'gone.)
- ✓Coming, 'dear.
- ✓Wonderful? || ( 'What's 'wonderful a'bout it?)

# Verbal context

'See you on ,Saturday.

They 'live in 'Manchester.

She 'went home 'yesterday.

The 'Browns were 'very ,good at it.

I was ,only ,two hours ,late.

- She's ,only ,twenty ,seven.

'Alison's 'very ,keen on it.

## WH-Questions

'Why d'you put 'up with it?

'How's 'Arthur?

'Where did he 'buy them?

I've 'just seen 'Marjorie.

She goes 'twice a ,week.

He 'asked for 'twenty.

That's 'Peter's ,programme.

I 'come from 'Exeter.

'Rubbish!

He 'called me a 'liar.

'John's the ,culprit.

- They 'said they °sent it last 'Monday.

## Yes-No Questions

- He 'couldn't ,help them.

They 'needn't 'pay, | ,this °time.

I 'didn't °get there in 'time.

You ,mustn't say 'anything a,bout it.

# Drill

˘Saturday? || (˘Friday, you ,mean, | ,don't you?)

˘Manchester? || (You mean ˘Liverpool, | ,don't you?)

˘Yesterday? || (˘Not on ,Tuesday?)

˘Both ,of them? || (\*Only ˘Fred, | ˘surely!)

˘Two hours ,late? || (\*Nearly ˘three, it ,was.)

˘Twenty ,seven? || (˘Thirty ,seven, more ,likely.)

˘Alison ,is? || (Are you 'sure it's not ,Alice?)

˘Why ,do I? || (I ,haven't much 'choice.)

˘How ,is he? || (As ,tiresome as 'ever.)

˘Where did he ,buy them? || (At the 'super-market, | of ,course.)

˘Who, did you ,say? || (˘Marjorie?)

˘How ,often? || (˘Twice, did you ,say?)

˘How ,many? || (\*Not ˘twenty, | 'surely!)

˘Whose ,programme? || (\*Not old °Peter ˘Harrison's?)

˘Where d'you ,come from? || (˘Exeter?)

˘What did you ,say! || (˘Rubbish?)

˘What did he ,call you? || (˘A ,liar?)

˘Who did you ,say was to ,blame? || (\*Surely not ˘John?)

˘When did they ,say they ,sent it? || (Last ˘Monday?)

˘Couldn't he? || (Why ,ever 'not?)

˘Needn't they? || (,Who 'said so?)

˘Didn't you? || (Well ,what °kept you to-'day?)

˘Mustn't I? || (,What's so 'secret a,bout it?)

*Verbal context*

He'd ˇlike to ˚play.  
 He was a'fraid he'd ˚fall ˇdown.  
 She's al'ready ˇgot one, she ˚said.  
 We 'thought they'd ˚given ˇup.

**Commands**

- ('Daddy's a'sleep.)  
 ● I 'feel I could 'scream.  
 ,All ,right. || I'm ,just ,going.  
 (You're in 'too much of a 'hurry.)  
 ● I 'hope I don't ˇbreak ˚anything.  
 ('That ˚vase is 'valuable.)  
 'Go and ˚boil your ˇhead.  
 (It's ˇyour ˚turn.)

**Tune****Statements**

- Do 'you a,gree with him?  
 ● You ˇwon't ˚tell him, | ˇwill you?  
 You ˇwill ˚play, | ˇwon't you?  
 But you ˇpromised me a ˚pair.  
 'Are there any ,nails in the ˚box?  
 'When are you ˚moving ˇin?  
 Was it 'twins | or ,triplets?  
 'Is your ˚new dress ,red | or ˇblue?  
 'Isn't ˚Ann ^plain!  
 That was a 'very ˚neat ˇplan.  
 It's 'hot, | ˇisn't it?  
 I 'thought this was ˇwood. || What ˇis it?  
 He's a Con'servative, | ˇisn't he?  
 'You weren't ˇthere, | ,were you?  
 ● It's 'black.  
 There were 'seven ˚boys ˚there.

*Drill*

ˇWill he, ˚though?  
 ˇDid he fall ˚down?  
 ˇHad she ˚got one, in fact?  
 ˇHad they ˚given ˚up, in fact?

ˇQuietly.  
 ˇSteady, ˚there.  
 ˇMove your ˚self.  
 ˇWait ˚for it.  
 ˇTry ˚not to.  
 ˇCareful ˚with it.  
 ˇGently, ˚Mary.  
 ˇHurry, ˚Peter.

**Fall-Rise only**

ˇYes. || (ˇUp to a ˇpoint.)  
 ˇNo. || (But ˇvery reˇluctantly.)  
 ˇWell. || (I must ˇthink a,˚bout it.)  
 ˇTrue. || (But I 'didn't say ˇwhen.)  
 ˇSome. || (If 'not very ˇmany.)  
 ˇSoon. || (Though I 'can't ˚name the ,day.)  
 ˇTwins. || (We ˇmustn't exˇaggerate.)  
 ˇRed. || (I ,thought you ˇknew.)  
 ˇPlain. || (But ˇvery ˇlively.)  
 ˇNeat. || (But ˇquite unˇscrupulous.)  
 ˇHot. || (But ˇpleasant.)  
 ˇWood. || (But 'covered with ˇplastic.)  
 ˇNo.  
 ˇYes.  
 ˇWhite. ˇPink. ˇGreen. ˇMauve.  
 ˇSix. ˇEight. ˇNine. ˇTen.

## Verbal context

'This is 'Hilda's 'book.

[Attracting attention]

'You must de,cide.

It's 'blue, I 'think.

You 'ought to leave 'now.

They've 'just had 'twins.

The 'play's quite 'fun.

'Rather 'warm, don't you 'think?

- They're 'very 'nice.

## WH-Questions

'Who'll play the 'cello 'part?

I've 'just seen 'Pablo 'Aron.

'Where's he ar,riving?

- He's ar,riving at 'Dover.

'When's the 'next 'concert?

The 'concert's on 'Friday.

## Commands

- What's 'up, 'Tom?

(You'll 'miss the 'bus.)

('Hold my 'parcel 'for me.)

I 'don't think I can 'do it.

'Can I 'give you a 'hand?

('Say good'bye to 'Granny.)

## Drill

˘Mine. ˘Frank's. ˘Jack's. ˘Tom's.

˘John. ˘Tom. ˘Mark. ˘Ann. ˘Pat. ˘Max.

˘Fred.

˘Me? || (˘Why not ˘Albert?)

˘Blue? || (It ˘can't be, | ,can it?)

˘Now? || (˘So ,soon?)

˘Twins? || (˘Really? || You're ˘not ˘joking?)

˘Fun? || (˘It's an ,absolute ˘riot.)

˘Warm? || (It's ˘boiling.)

˘Nice? || (You're ˘joking!)

˘Who? || (˘Andrew, you ,idiot!)

˘Who? || (The ˘cellist?)

˘Where? || (˘Tilbury, | of ,course.)

˘Where? || (˘Don't you mean ,New'haven?)

˘When? || (On ˘Thursday, | ˘surely!)

˘When? || (˘Friday? || D'you ˘mean ,that?)

˘Mind. || (There's a ˘step | ,here.)

˘Run.

˘Quick.

˘Try.

˘Please.

˘Wave.

Tune



or



**Low Pre-Head + Fall-Rise  
(+ Tail)**

*Verbal context***Statements**

I sup'pose you're °working 'all the °time.

- 'Is it °going to keep ,fine?

I 'thought you °played 'football.

'Will he re,cover, d'you °think?

But 'surely the °house is 'large e,nough.

'What d'you °think of my 'suit?

It's 'difficult, | 'isn't it?

Is 'this the °best you've ,got?

—Do ,you a°gree, °Mitchell?

Can I 'come and °see him to,morrow?

'Can I °help with those ,letters?

You 'will °stay, | 'won't you?

'Can I have the °afternoon ,off?

Can you de'lay it a °bit ,longer?

—Is this ,your °copy? || —Can I ,borrow it?

He 'doesn't 'want it, | 'does he?

I'm 'positive he'll °turn up.

—Can't ,anyone °meet the °train?

'Couldn't you take the °day ,off?

'Aren't these °apples ,terrible!

—You ,can play on °Saturday, | ,can't you?

'What a ,nuisance he °was, °being so ,late!

- 'Is he °tall and ,dark?

,Must I °go by °train?

*Drill*

On 'week °days. || (But on 'Sundays, | I'm 'free.)

I 'think °so. || (But I'm 'not 'certain.)

I 'used °to. || (But a 'las, | no 'longer.)

I 'hope °so. || (But he's 'very 'ill.)

It's 'large e,nough. || (But 'terribly neg-'lected.)

The 'colour's all °right. || (But the 'fit's a 'trocious.)

It's 'difficult all °right. || (But we'll 'manage 'somehow.)

There 'might be a ,better one °somewhere. ||  
But I 'doubt it.

I 'think the °course you sug,gest would be °best. || (But I'd 'like to 'think about it.)

You can 'come. || (But you 'won't 'see him. || He'll be 'out.)

You can 'type them if you °like.

If you in'sist, I °will.

As far as 'I'm con,cerned you °can.

Well 'yes. || (If it's 'really 'necessary.)

It 'is °mine. || (But I 'still 'need it, I'm a ,fraid.)

No 'he °doesn't. || But his °brother °may.

Well 'maybe you're °right.

Well 'I might °manage it.

It 'might be °possible.

The 'big ones °aren't much °good.

I 'think that per,haps I °can.

He was 'late. || (But it 'didn't 'matter °very °much.)

Well he's 'tall. || (But I 'shouldn't °call him 'dark.)

You don't 'have °to. || (But it's 'much 'quicker.)

## Verbal context

ˈI ˌsay | the ˈ'scheme's ˈmuch too amˈbi-  
tious.

What ˈelse could he have ˌdone?

I'm ˈsure he ˌwon't apˌply for the ˌjob.

You ˈdon't look ˈwell.

ˈPlease don't ˌgo yet.

—She ˌdoesn't ˌmean it, | ˌdoes she?

But you ˈnever ˌlose your ˌtemper.

The ˈtarts have ˈall ˈgone, | ˌhaven't they?

ˈShall I come ˈin by the ˌfront ˈdoor?

ˈNothing ˈwent at ˈall ˌright.

ˈWhat a ˌmiserable ˌcrowd they ˌwere!

We're ˈbound to ˌwin.

But ˈJack'll ˌhelp, | ˌwon't he?

ˈYou can ˌplay, | ˈcan't you, ˌJohn?

ˈAre you ˈspending the ˌnight ˈthere?

And ˈnow he ˈwants the ˈday ˈoff.

He's a ˈgood Prime ˈMinister.

I can ˈdo it on ˈMonday.

● It ˌdidn't ˌtake you ˌlong.

Is your ˈbirthday on the ˌfourth?

ˈFred's in the ˈgarden.

You ˈhaven't ˈtold him, | ˈhave you?

I ˈplay ˈgolf ˈrather ˈwell.

That's ˈJohn's ˌbook.

You ˈpromised it for this ˈmorning.

You ˈsaid you ˈwanted a ˈpostal ˌorder.

But he ˌwasn't at ˈhome.

ˌYou had ˈall of it.

You're ˌnot going to ˌbuy him one, | ˈsurely.

ˈJill came ˈearly | to ˌday.

She's ˈemigrating to ˈCanada.

The ˈmeeting's in ˈhere, | ˌisn't it?

## Drill

Well that's ˈone way of ˌlooking at it.

I supˈpose he ˌhad no ˌother ˌchoice.

It's not very ˈprobable. || (But it's ˈjust  
ˈpossible.)

I ˈfeel ˌwell.

I ˈought ˌto. I really ˈought ˌto.

She ˈmay ˌdo. She ˈmight.

Ocˈcasionally I ˌdo.

There ˈmight be ˌone more ˌleft.

Your ˈshoes aren't ˌvery ˌclean.

The ˈweather ˌmight have been ˌworse.

Your ˈsister ˌseemed quite ˌcheerful.

Your ˈpartner's ˌnot so ˌconfident.

It's unˈlikely.

I don't ˈthink ˌso.

I hadn't ˈthought of ˌdoing so.

It seems a ˈreasonable reˌquest.

The Oppoˈsition don't ˌthink so.

You ˈcan't. No you ˈcan't, ˌJohn.

It ˈdid. It ˈdid, you ˌknow.

The ˈfifth. The ˈsixth.

He ˈisn't. || (I've ˈlooked.)

I ˈhave, you ˌknow.

You ˈthink you ˌdo.

It's ˈAntony's.

Toˈmorrow ˌmorning. For ˈWednesday  
ˌmorning.

A ˈmoney ˌorder. Some ˈstamps.

He ˈwas at ˌhome, you know.

A ˈpart of it, you ˌmean.

I'd ˈthought of ˌdoing so.

She was ˈlate.

To Ausˈtralia. To South ˈAfrica. To the  
ˈStates.

In the ˈCouncil ˌRoom, sir.

## Verbal context

He rang 'promptly at ,ten.  
 She 'keeps it in the 'garden ,shed.  
 'Going by 'bus?  
 You 'said he was °coming this 'morning.  
 He 'lives in ,Birmingham.  
 What a 'pretty °blue ,dress she was ,wearing!  
 'I ,won't ,do it. || 'Nor will 'Bill.  
 I'll 'let you 'have a ,dozen.  
 I ,just °don't 'want to ,sing.  
 I 'couldn't be °more ,cross.  
 This pi'ano's out of ,tune.  
 'Let's °form a com,mittee.  
 'Liz says she °can't 'do it.  
 I'll 'ask the pro'fessor.  
 (I 'can't put my 'finger on the ,trouble.)

How 'could he ,let you ,know? || Your  
 'phone wasn't ,working.

'Did you ,mind him °coming to °tea?

'What can I °do to 'mend ,matters?

I'm 'going on the °greasy 'pole.

(°Careful.)

('Hurry ,up, °dear.)

,What did you °say, °Muriel?

I ,gave him a 'pound to ,pay the ,bill.

I ,don't need a ,jacket, | ,do I?

[Attracting attention]

- 'Should I or ,shouldn't I ,play?

We simply 'must con'vince him.

Can I 'finish °reading the ,paper?

'Let me °carry your ,suitcase °for you.

I'm 'sorry I ,broke the ,window.

I'm 'taking 'Joy ,out | to ,night.

- 'Give me a ,nother one, ,please.

'Will you ,join us?

'Must you ,go?

## Drill

It was 'past ,ten o'clock.

In the 'greenhouse, I ,think you'll ,find.

No I'm 'walking ,there to ,morrow.

I said to 'night. I said this 'evening.

You mean in 'Nottingham.

It was a 'black ,dress she had ,on.

Well 'one of you will ,have to ,do it.

A 'dozen ,isn't ,very ,many.

But you 'promised you ,would.

Getting 'angry won't ,help matters.

The pi'ano's ,all ,right.

A com'mittee's ,no ,good.

If she 'wanted to, she ,could.

The pro'fessor's ,not the ,man to ,ask.

But there's 'something that's ,not ,quite  
 ,right.

He could have 'written. He could have  
 'wired.

You might have 'warned me.

You could a'pologise.

You'll 'fall.

Your 'chair's ,slipping.

Your 'toast's getting ,cold.

Your 'taxi's ,waiting.

A 'pound ,won't be e,nough.

You'll catch 'cold.

Mrs. Bar'tholomew. I say, 'Joan.

You'd en'joy the ,game.

It'll be 'difficult, you ,know.

We shall be 'late.

You'll find it 'heavy.

You'll have to 'pay for it.

She's an ex'travagant ,little ,minx.

I'm 'sorry. || (But 'that's im'possible.)

I'd 'like ,to. || (But I'm a'fraid I 'can't.)

I'm a 'fraid ,so.

*Verbal context*

You 'will stay, | 'won't you?  
 'Did you agree?  
 I 'put it up'stairs.  
 It's im'possible.  
 You must a'pologise.  
 'I'll go if you go.  
 With 'Jack's help | we could 'manage it.

It 'must be right.

- 'Ring me to'morrow after noon.

**WH-Questions**

'How 'far to 'Ipswich?  
 'How 'many d'you 'need?

What 'is it?

Well, where 'were your boots?

- 'Why 'wouldn't he 'buy it?  
 You can 'stay till Friday.

'Let's 'walk there.

They 'must be here, | 'somewhere.

She 'wants some 'chalk.

'Wait for me, | 'won't you?

'Seen my hat anywhere? || I've 'lost it.  
 He's an 'utter liar.

He's 'come about the 'census.

He'll be 'here by six, he said.

*Drill*

Well we'd 'like to stay. || (But we 'can't.)  
 A 'gree? || (What do 'you think?)  
 Up'stairs? || (Why 'there, of all places?)  
 Im'possible? || (How d'you 'mean?)  
 A 'pologise? || (What on earth 'for?)  
 If 'I go? || (But how 'can I?)  
 With 'Jack's help? || (But he 'won't help. ||  
 I've al ready 'asked him.)  
 It 'must be? || (How d'you 'know?)  
 To'morrow after noon? || (Why to-morrow?)

How 'far? || (Oh, 'twenty miles at 'least.)  
 How 'many? || (As 'many as I can lay my  
 'hands on.)  
 What 'is it? || ('Don't you know?)  
 Where 'were they? || (In the 'bathroom, of  
 all places.)  
 Why 'wouldn't he? || ('No money!)  
 Till 'when? || (You mean 'Saturday, don't  
 you?)  
 How 'far is it? || (Not 'too far, I hope.)  
 Well, where 'are they, then?  
 How 'much does she want? || (We 'haven't  
 much 'left.)  
 How 'long'll you be? || (I'm 'meeting  
 'Joan | at six.)  
 What 'colour is it?  
 On what 'grounds d'you say that? || (Re-  
 'markably 'truthful, | 'I've always found  
 him.)  
 About 'what, did you say? || (The 'cen-  
 sus? || 'What census?)  
 By 'what time, did you say? || ('Six? ||  
 'Not before 'that?)

*Verbal context*

You ,have got a °Johnson °working here, |  
 ,haven't you?  
 'What made you °try at the `stationer's?  
 You 'say you don't ,know any °Smiths in the  
 °road?

**Yes-No Questions**

'Has she ,told them?

- ~Were you sur,prised?  
 Is it `possible?  
 'Only a ,dozen he °wanted.  
 'Let's °use ,Eric's.

But he's al,ready `gone.  
 ~Can I ,lend you a °copy?

But I ,haven't `got a °dinner °jacket.  
 Of `course it's °good enough.

- I'll `give it °to you.  
 I don't ~want to °ask them.

Oh, ,this one'll ,do.

He's `said he's ~sorry.

'Let's °sit ,here.

She 'said she'd °vote for `John.

We 'haven't re°minded ~James.

'How about °six o'clock?

'What about °giving it to `Frank?

*Drill*

In which de~partment d'you °think he  
 °works?

Well, where ~else could I have °found one?

Well, what ~number are you °wanting?

Has she ~told them? || (~Course not. || It was  
 ,confi'dential.)

Was ~I sur,prised? || (~Not ~half!)

Is it ~possible? || (It's `got to be.)

Is that ~all? || (~Not °worth the `trouble.)

Does it ~work °now? || (It 'didn't the ~last  
 time we °tried it.)

Are you ~sure? || (He'd `wait for me, he °said.)

Have you ~got one? || (You 'hadn't when I  
 °wanted one be~fore.)

Couldn't you ~hire one?

D'you ~think °so? || (~Really?)

D'you ~mean °that? || (~Seriously?)

Well, d'you ~have to? || (We can ,manage on  
 our °own, °can't we?)

Is it ~large e,nough? || (I 'wouldn't have  
 ~thought °so.)

Does he ~mean it, °though? || (He a`polo-  
 gises very ~readily.)

Shall we ~see from °here? || (I 'rather  
 ~doubt it.)

Yes, but ~will she, in °fact? || (It 'seems un-  
 ~likely.)

Does it ~matter about °that? || (We 'don't  
 ~need him to,day.)

Can you ~get here by °then? || (You're  
 `working, | ,aren't you, | till five?)

Does he ~need it, d'you °think? || ('Hasn't he  
 ,got °several?)

## Verbal context

## Commands

I 'shan't √manage it.

I'm 'going to get 'rid of it.

√You have a ∘go at it.

I 'can't ac,cept your ∘invi,tation.

I'm going 'right to the ,top.

● —May I ,just ∘finish my ,letter?

'Come ,on. || 'Let's be 'off.

'May I ∘use the ,car?

(He's 'tried that ∘trick be'fore.)

What'ever made me 'do such a ∘thing?

(You 'must ∘call at ,Heal's.)

I 'don't think we ,ought to.

Don't 'ever ∘ask me a,gain.

● —May I ,hold it for a ∘minute?

(That's 'all the ∘sugar we've 'got.)

(He's 'not very √bright.)

## Drill

Well, √try.

Oh, √don't. || (You may 'need it a,gain.)

Well, √mind. || (You're ,standing ∘in the √way.)

Oh, √do. || (√Please.)

Be √careful.

Be √quick, ∘then.

Hold √hard a ∘second. || (,Where's 'Fran-cis?)

Well, take √care. || (The 'roads are ∘terribly √icy.)

So be√ware.

Oh, don't √worry a,bout it. || (It could ,happen to 'anyone.)

Now re√member.

Oh, yes, √let's.

Now be √reasonable.

Well, be √careful ∘with it.

So go √easy ∘with it.

So be √patient ∘with him.

*Note:* All the drills given above with the tune

LOW PRE-HEAD+FALL-RISE (+TAIL)

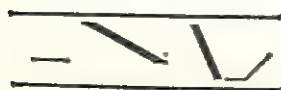
can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36. With this feature marked, the last drill in this section would read

—So be √patient ∘with him.

**Tune**



or



**(Low Pre-Head+) Falling  
Head+Fall-Rise (+Tail)**

*Verbal context***Statements**

- D'you 'smoke?

Can we 'smoke during ,lectures?

—She ,is a ,pretty ,girl, | ,isn't she?

'Are you °using the ,ruler?

,Why did you `go there?

'Will you °come to ,dinner this °evening?

What a 'horrid °little ,flat!

What a 'nasty °cold ,day!

'Can we ,smoke?

'Everyone °said she was `ugly. || 'I think she's `beautiful.

'Would he °lend me his ,gramophone?

~That ,chair would ,do, | ,wouldn't it?

- But I ,thought you °didn't `take ,sugar.

'You ,broke the ,window, | `didn't you?

What a 'lovely ,voice!

In ~my °opinion | it's ,too `cheap.

—Is it ,raining?

What a 'poky °little ,house!

She ,didn't °mean to `say that.

I 'don't sup°pose it `troubled you ,much.

*Drill*

I `do ~sometimes. || But `never before ~lunch.

It's `not for~bidden. || But we `don't ~usually.

She has a `lovely ~face. || (But her 'figure's `terrible.)

'Not at the ~moment. || But I `may want it °later ~on.

'None of us ~wanted ,to. || (But we 'felt we `had to.)

I `will if I ~can. || (But I 'may be °working `late | to,night.)

It `isn't a ~house. || (But it's ~pleasant ,enough.)

It's `bitterly ~cold. || But it's `not ~nasty.

'Only in the ~Common ,Room. || 'Not in ~here, I'm ,afraid.

She's `prettier than I ex~pected. || But I `wouldn't call her ~beautiful.

He `might if you °talked ~nicely ,to him.

It would `do for the °time ~being.

I `don't take it in °coffee or `cocoa. || (But in ~tea, | I `do.)

Yes, but `not on ~purpose.

She has a `lovely ~voice. || But she's `no ~actress.

That's `all very ~well. || (But I ,can't afford a more ex,pensive one.)

It `is at the ~moment. || (But it'll 'soon clear ~up, I ,think.)

It `isn't a ~large one. || But it's `quite ~nice.

She `may not have ~meant to ,say it. || (But she ~did ,say it.)

It `wasn't a ~great deal of ,trouble. || But it `wasn't alto~gether ~easy.

## Verbal context

˘That won't ˙do. || The ˘colour's ˙not ˙right.

I'd ˘like it as ˙soon as ˘possible.

˘Can I take ˘this one?

You're ˘not going to ˙start that ˘now, |  
˘surely.

Why'ever did you ˙lose your ˘temper? || You  
˘never ˙do.

You'll ˘never ˙find that ˙book.

˘Everyone's ˙gone ˘home.

● You ˘will ˙play, | ˘won't you?

˘Can you ˘spare me a ˙minute?

He's ˘obviously ˙guilty.

Now ˘what have you to ˘say for your ˙self?

What a ˘nice ˘place they've ˙got!

˘Can I ˙borrow your ˘penknife?

I'll come ˘every ˘day ˙next ˙week.

What a ˘nice ˘house!

I'll ˘get a ˙bit ˘closer.

You ˘might ˙win a ˙fortune.

I shall ex'pect you ˙every ˘morning.

Well ˘what about ˘this ˙colour?

She'll ˘never ˙do any ˙better.

You ˘gave me the im'pression he'd a'gree.

˘Well ˘send ˘John to ˙meet them.

What a ˘ghastly ˘woman!

You ˘look ˘cold.

˘Type out this ˙letter at ˘once.

I ˘want those shoes ˙mended ˘quickly.

I sup'pose I must ˘write to him, ˙then.

He ˘won't ˙come, I ˙tell you.

˘Will ˘this com'partment ˙do?

## Drill

It ˘isn't ex˘actly the ˙shade I ˙want. || (But  
it's ˘near ˙e,nough.)

You could ˘have it by ˘dinner ˙time. || But  
˘no ˘earlier.

You ˘can if you in˘sist. || But the ˙other one's  
˘better.

I ˘shan't be ˙able to ˘finish it. || (But I ˘may  
as ˙well ˙start.)

It's ˘not what I'm in the ˘habit of ˙doing. ||  
But there ˘are ˘times!

It's ˘no use ˙looking for it ˘here. || But it  
˘must be ˘somewhere a˙bout.

˘Not ˘everyone.

I'd ˘rather ˘not.

Well I'm ˘rather ˙busy.

It'll be ˘hard to ˘prove.

It ˘wasn't ˘me who ˙broke the ˙window,  
sir.

It ˘isn't a ˘house.

It's ˘not very ˘sharp.

You ˘can't come on ˘Monday.

It ˘isn't a ˘large one.

I ˘shouldn't stand ˘too ˙near.

It's ˘not very ˘likely, I'm a˙fraid.

I ˘can't come to˘morrow ˙morning.

It ˘isn't ex˘actly the ˙shade I ˙want.

I've got a ˘feeling she ˘will.

That ˘isn't what I ˘meant.

He ˘won't be ˙very ˘pleased a˙bout it.

She's ˘prettier than I ex˘pected.

I'm ˘not ex˙actly ˘cold.

I ˘can't ˙possibly ˘finish it.

I ˘can't get them ˙done to˘day.

It would be ˘better to ˙go and ˘see him.

He ˘hasn't ˙definitely re˘fused.

It ˘isn't par˙ticularly ˘clean.

## Verbal context

'Let me °know to,morrow.

He 'came at °quarter past ,two.

John 'won't be °here to,day.

It was ,quite °good.

He 'came °home before e°leven.

It 'shouldn't take ,long.

I ,gave you a °list of °all the ,colours.

What a 'shocking ,answer!

You're ,not °trying.

What a 'mild ,day it °was!

'Nobody °wants to ,buy them.

What a 'lovely °red ,dress she's °wearing!

● We 'got here about °midnight.

The clock's 'twelve °minutes ,fast.

Are you 'coming for a ,swim?

'How am I °doing?

I've been °sacked.

I could °never say °that ,word.

I've ar°rived.

,Why bring me °that ,file?

But I ,haven't had °time to ,write to them.

,Alan's for°gotten his um°brella.

,How °funny! || I've ,got it °wrong a°gain.

Oh I °can't do °that.

I'm °sure he °does ,like your ,cooking.

'These °sweets are de°licious.

—Did you ,mind my in°viting °Eve?

—Hang ,on a °second.

I'm afraid I 'can't °make it | to,night.

—Could you 'call at the ,post °office?

I'll °come °next ,week, | °honest I ,will.

It's ,not °fair. || I °lost.

Oh 'dry ,up, you ,idiot!

## Drill

I °doubt whether I can °give you an °an-  
swer by °then.

'Half past °three it °was.

He °jolly well °will.

It was °very °bad.

It was °after °midnight.

It'll take at °least a °week.

You °didn't say °blue.

It °wasn't all °that °bad.

I most °certainly °am.

It was °bitterly °cold.

'Nobody can af°ford to ,buy them, you  
°mean.

You °mustn't °call it °red. || (It's ce°rise.)

It was °earlier than °that.

I'm °quite sure it's °not °that much ,out.

'Not °me. °Not °likely.

You °are °slow.

You're °not °serious.

You could at °least °try.

You're °rather °late.

It's the °one you °asked ,for.

You might at °least have °phoned them.

He °always °leaves °something be°hind.

It's °nothing to be °proud ,of.

You °ought to have a °shot at it.

He °doesn't seem to °eat very ,much of  
it.

There's °no need to °take them °all.

You °might have °asked me °first.

I °can't wait °here all °day.

I °wish you'd °told me °earlier.

Well it's °rather °out of my °way.

It's °all very °well to make °promises.

You °mustn't ex°pect to win °all the ,time.

It's °no use °trying to °shout me °down.

## Verbal context

'Come ,on. || 'Let's get 'out of ,here.  
 'One more °game?  
 'Let's have a 'shot at it.  
 'May I °come to your ,lecture?  
 Let 'me have a ,shot at it.  
 My 'car ,lights have ,failed.  
 'Let's 'send it ,to him | by 'post.  
 The 'recipe ,says | a 'pound of °dried ,fruit.  
 I'd 'like to ,go. || But it's ,such an ex°pen-  
 sive 'journey.  
 It's ,not very ,difficult, | ,is it?  
 'Let's °go and see 'Jean.

I ,don't think I'll ,take a ,mac.  
 I'm 'thinking of having °central 'heating.  
 I 'haven't °smoked for °ten 'days.  
 'When I re'tire | I'd 'like to °live in the  
 'Highlands.  
 I've ordered 'two pints of ,undercoat | and  
 'one of ,top.  
 He's 'staying for °ten 'days.  
 'Let me °have them by to,night.

I've 'called for my 'overcoat.

'Have you °any ob,jection?

Where 'has he ,been ,all this ,time?

'What d'you °think of my ,painting?

But you 'promised me one.

'What's worrying 'you, ,Peter?

## Drill

But we 'can't °leave without °paying the 'bill.  
 You'll 'miss your 'train.  
 It's 'awfully 'dangerous.  
 There'll be 'nothing 'new in it ,for you.  
 I 'don't think you'll 'manage it.  
 You'll 'have the po'lice ,after you.  
 He 'won't °get it in 'time.  
 I 'doubt whether a 'pound'll be e,nough.  
 You 'shouldn't let the 'cost of it de,ter you  
 from ,going.  
 I'm a 'fraid you'll °find it 'rather ,difficult.  
 We'd 'better °not do 'that. || (The 'children  
 have got 'mumps.)  
 The 'forecast is °rain 'later.  
 It's 'terribly ex°pensive to in°stall.  
 You'll 'never be °able to °keep it 'up, you  
 ,know.  
 You'd 'find it °rather °lonely in the 'winter  
 ,time, I'm a,fraid.  
 You'll need 'more than °two pints of 'un-  
 dercoat.  
 Ex°cuse 'me. || (It's a 'fortnight.)  
 I 'beg your 'pardon. || (That's 'out of the  
 'question.)  
 I'm 'awfully 'sorry. || (It 'isn't °quite  
 'finished.)  
 Well I 'don't °want to be 'awkward. || (But  
 'where's the 'money ,coming ,from?)  
 He's 'sorry to be so 'late. || (He was de-  
 'layed at the 'office.)  
 I 'don't °want to be un'kind. || (But what 'is  
 it?)  
 I'm 'sorry to °have to contra'dict you. ||  
 (But I 'didn't.)  
 I 'hope you don't °think I'm inter°fering. ||  
 (But 'is it ,wise to °spend so °much?)

*Verbal context*

Oh, they're ,not ,bad.  
It's ,not much ,further.

He 'is rather √taciturn.

—Oh, you're a ,nuisance!

It's 'up to ,you.  
Take it 'every °four ,hours.  
'Do it when°ever it's con√venient.

- I need 'two °hundred √pounds.

I 'haven't °even √started.

**WH-Questions**

But ,what could I 'do to ,help?

- 'Where did you √meet him?

'What °more d'you ex√pect?

'How °far to √Luton?

,Why not °write and √warn him?

**Yes-No Questions**

'Is it a 'fair propo√sition?

- 'Are you ,sure?  
'Are they °any ,good?

'Have you °had e√nough?

'Couldn't you °try a ,gain?

*Drill*

\*Not √bad? || (They're ^horrible.)

\*Not much √further? || (You've been ,saying that for an 'hour or ,more.)

\*Rather √taciturn? || (He's ,downright √rude.)

\*I'm a √nuisance? || (—Just ,what d'you ,mean by ,that?)

It's 'up to √me? || (,How 'come?)

\*Every °four √hours? || (At 'night as ,well?)

When°ever it's con√venient? || (,Who says it'll 'ever be con√venient?)

\*Two °hundred √pounds? || (But ,that's a °small √fortune!)

You 'haven't °even √started? || (—But why ,ever √not?)

\*What could √you ,do? || (Oh, 'lots, | if you ,really ,wanted to.)

\*Where did I √meet him? || (,Where d'you √think?)

\*What more do √I ex√pect? || (From √him, | √nothing.)

\*How °far to √Luton? || (What's √Luton got to ,do with it?)

\*Why not °write and √warn him? || (,What good would √that do?)

\*Is it √fair? || (√I'll say it's ,not!)

\*Am I √sure? || (I'm 'abso°lutely ^positive.)

\*Are they °any √good? || (No, they're 'utter ^rubbish.)

\*Have I °had e√nough? || (I've had ^more than e√nough.)

\*Couldn't I °try a√gain? || (What ,ever √for?)

*Verbal context***Commands**

- She's an 'absolute \failure.  
You're a 'clumsy \oaf.  
We'll 'leave be°fore \dawn.  
What a de'licious \wine this is!
- I feel 'certain he'll \buy it.  
I 'think it's °going to \rain.  
'Look, °Mummy. || I'm 'right at the \top.  
I'll have \this one. || 'No, | \this.  
And you've a 'date for °lunch next \Friday.  
I'm 'quite de\termined to °go.
- I'm \sorry.  
I shall be a 'little \late.  
'Can I come °home by my\self, °Mummy?

**Interjections**

- 'Going for a 'swim to°day?
- 'Why not °take up \squash?  
But you \might \win.  
'Aren't you going to °give him a \nother °game?  
You \will °stay, | \won't you?
- 'One more °game, °George?

*Drill*

Now 'be \fair.  
'Steady \on.  
'Have a \heart. 'Have a °bit of \sense.  
'Make the \most of it. || (It's the 'last \bottle.)  
'Don't be \too °sure.  
Oh 'don't say \that.  
'Mind you don't \fall.  
Well 'make up your \mind.  
'Don't for°get to re\mind me a°bout it.  
Well 'don't say I °didn't \warn you.  
Well 'say it as °if you \meant it.  
'Try and be °there by \six.  
Well be 'careful when you °cross the °main \road.

'Not \me! || (It's \freezing.)  
'No \fear! || ('Much too °ener°getic.)  
'Some \hope! || (I'm a 'born °loser.)  
'Not \likely! || (He ^cheats.)  
'Not on your \life I °won't! || (I've \never been so in°sulted in my \life.)  
'Not Pyg°malion \likely! || (I'm \on my °knees al°ready!)

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) FALLING HEAD+ FALL-RISE (+TAIL)

can be said with emphasis if one or more of the following features are used:

- the high pre-head instead of the low pre-head (see Chapter I, p. 36);
- the emphatic form of the falling head (see Chapter I, p. 37);
- a high fall tone for each accent in the head (see Chapter I, p. 38).

The following drills are marked to show these features:

Well 'say it as °if you \meant it.  
Well be 'careful when you 'cross the 'main \road.  
'Try to be \there by \six.

## 6 The Long Jump

### Attitude

In STATEMENTS: protesting, as if suffering under a sense of injustice.

In WH-QUESTIONS: protesting, somewhat unpleasantly surprised.

In YES-NO QUESTIONS: willing to discuss but protesting the need for settling a crucial point.

In COMMANDS: recommending a course of action but with a note of critical surprise.

In INTERJECTIONS: protesting, surprised.

### Tone marks used in LONG JUMP drills

**A** Stressed, accented syllables (Nucleus, Head)

[ˀ] High falling to very low pitch.

[ˁ] Very low level pitch, with any following head syllable(s) forming an ascending pitch scale.

[ˁ] Level pitch, varying from relatively low to medium-high, always higher than the *preceding* [ˁ] or [ˀ] and lower than the beginning of [ˀ].

**B** Stressed, unaccented syllables (Tail)

[ˁ] Very low level pitch, the same pitch as the end of the *preceding* [ˀ].

**Tune**



(Low Pre-Head +) Rising  
Head + High Fall (+ Tail)

*Verbal context*

*Drill*

### Statements

Well 'when can you 'go?

'Aren't these 'apples 'horrible!

ˁWho's 'got it, ˁthen?

● ˁMay ˁlikes it.

You ˁcan come on ˁFriday, | ˁcan't you?

'Peter came 'early.

ˁNext 'week. ˁStraight a'way.

ˁMine's 'fine.

ˁJohn 'Brown. ˁFrank 'Jenkins.

Yes but ˁI 'don't.

ˁNo I 'can't. || It's ˁmy day 'off.

Well ˁso did 'I.

## Verbal context

Why not wear 'this pair?

I 'must °see Mr. ,Roberts.

It's an 'outrage, | 'isn't it?

'How °much does it 'cost?

Why a'gree to °such a ,silly ,scheme?

'What did 'you ,think of the ,house?

● 'I'm not ,going to ,help.

(Why not °get them at 'Fowler's?)

'Now ,what d'you want?

'What was the °party 'like?

I ,tell you I °won't 'drink it.

I just 'don't be,lieve it.

—Didn't they ,play very °well?

—Didn't he ,give you °any?

(Why take a 'coat?)

'When'll he °make up his 'mind?

He's 'full of a'pologies.

He's left 'six ,boxes.

Well ,ask 'Robert.

He 'said he knew °nothing a,bout it.

You ,said they were 'ripe.

'John °said you dis'liked the ,play.

Have you 'been here ,long?

They've 'sent us 'fifty.

'How about 'Saturday?

Why didn't they ig,nore it?

How many has 'Andrew ,got?

(Give her some 'flowers.)

'Did the °job take ,long?

'Have you been °waiting ,long?

'What was the °play 'like?

## Drill

They're ,much too 'small. || They ,hurt my 'feet.

I'm a ,fraid you 'can't. || He's ,just gone 'out.

Yes it 'is. No it 'isn't.

'Twenty 'pounds. || I ,thought you 'knew. Be,cause I 'had to.

I ,rather 'liked it. || And it was ,quite a 'bargain.

No-one's 'asked you to.

Theirs are 'very ,good.

I ,don't want 'anything.

The ,food was 'terrible.

But it'll ,do you 'good, °Stephen.

Nor do 'I. Nor do 'any of us.

Peter's 'hopeless at the ,game.

None at 'all, the ,old ,skinflint.

Someone's 'bound to ,give us a ,lift ,home.

Nobody 'knows. || That's the 'trouble.

No doubt he 'is. || (But ,what's the °good of 'that?)

That's not e'nough.

Robert's gone 'home.

But I ,told him my'self.

Most of them 'are ,ripe.

That's ,not 'true. || I ,liked it im'mensely.

We've been ,waiting for 'ages.

But I ,ordered a 'hundred.

Saturday's 'much too ,late.

Some of them 'did, I be,lieve.

I ,haven't the 'foggiest ,notion.

Flowers are 'always a,ceptable.

Almost °two 'years.

All °blinking 'day.

It was an ,abso'lute 'flop.

*Verbal context*

Why don't you 'buy one?

He'll have to °use his 'own °car.

You said you'd 'give it °to me.  
'Haven't you °brought the ,car?

'How 'was the °interview?  
So he ,came 'late.

I must 'go on a 'diet.  
So you 'want it for 'nothing.  
—Won't you ,have some °gooseberries?

'How about 'Jane?

'What about some 'brandy?  
'Haven't you ,finished that °book?  
● 'When does he 'get here?

They were 'all 'terrible.  
,Why not ad'mit you'd °lost it?

We must 'give it °to him.

I'm a'fraid I 'failed my e,xam.

● What on 'earth's °happened to 'Marjorie?

,Why didn't you 'meet them?

'Hasn't he ,been there °often?  
We'll ,have to make °do with 'two, °then.  
'Weren't you sur,prised to 'see her?  
(Is 'that 'all you've ,done?)  
(—For ,heaven's °sake stop 'shouting.)

*Drill*

I ,can't af'ford to. || They ,cost °too much  
'money.

I ,don't °think he 'can. || It's ,gone °in for  
'servicing.

I said ,nothing of the 'sort.  
You ,didn't 'ask me to. || ,Otherwise I  
'would have.

(^Terrible!) || ,Nothing went at 'all °right.  
And ,that's not 'all. || He ,wanted to leave  
'early.

,That's not a °bad i'dea.  
It's ,not like °that at 'all.  
(^No, | ,thank you.) || ,Gooseberries ,al-  
ways °make me 'ill.

,Jane's a°way in 'Paris. || I ,thought you  
'knew.

,Brandy's °so ex'pensive.  
I've ,only °just be'gun it.  
I've ,just this °minute 'told you. || At a  
,quarter °past 'six.

,John's was °pretty 'good, I °thought.  
I ,didn't °know I 'had. || It's ,all °very  
my'sterious.

Well I ,don't a'gree. || He ,never gives °us  
'anything.

I'm ,not at 'all sur'prised. || You did  
,hardly °any 'work °for it.  
I ,can't under'stand it. || She ,should have  
'been here 'ages a,go.

We ,didn't °know what 'train they'd be  
°on.

,Once or °twice at the 'most.  
That's ,easier °said than 'done.  
I could ,hardly be'lieve my 'eyes.  
,Francis has °nearly 'finished.  
,Shouting'll °get you 'nowhere.

## Verbal context

'Can I °have an ,apple?

You ,don't still ,need it, | ,do you?  
What'ever was he ,thinking °of?

,What made you 'take it?  
You're from 'Margate, | 'aren't you?  
'Jackson was 'useless.

'Bill's cried °off, I'm a,fraid.  
'Didn't they °make a 'mess!

'Fancy °liking 'rice 'pudding!  
'Any °chance of some 'tea?  
,Why didn't you 'phone me, °then?

- 'How many °days in a 'year?

'Come ,on. || 'Let's 'go.  
Can I 'have my ,typewriter °back?

- You ,ought to have °told me at 'once.
- He 'swears he °didn't 'know.

## WH-Questions

'Take a ,nother °piece.  
● You 'mustn't ,mention it.  
'Open that ,tin, °please.  
(I'm 'not standing for °that.)  
You're 'not buying °that one, | ,are you?

I've 'just seen °Pat in 'Oxford °Street.  
I 'can't spare the °time °now.  
I've bought 'ten °gallons of 'ink.  
'Send them at ,once.

## Drill

I'm a ,fraid you 'can't. || You ,ate the °last one this 'morning.

,More than °ever be'fore, you °fool.  
I ,can't i'magine. || He's ,usually °so re-  
'liable.

For the ,simple °reason I 'wanted to.  
I've ,never been °there in my 'life.  
(°Rubbish!) || ,Jackson was ex'tremely  
'helpful.

It's ,just the °sort of °thing he 'would do.  
There was ciga,rette ash °even in the 'bath-  
room.

I ,can't i'magine what he 'sees in it.  
,Tea was °cleared away an 'hour ago.  
I've been ,trying to °get you °all 'day. ||  
But I ,kept on °getting the en'gaged  
°tone.

,Three °hundred and °sixty 'five, you  
°idiot.

,Surely we must °wait for the 'others.  
I ,sent it to you °three or four 'days ago.  
I ,didn't °realise it was °that im'portant.  
That's ,downright 'nonsense. || I dis,tinctly  
re°member °telling him my'self.

,What 'for?  
,Why 'not?  
,What 'with?  
,Why 'should I?  
,What's 'wrong with it? || (It ,seems all  
°right to ,me.)

,What's 'she °doing in °Town?  
Well ,when 'can you °spare the °time?  
,What's 'that for, for °heaven's °sake?  
,Where 'to? ,Why at 'once?

*Verbal context*

- Will you °talk to her?  
 It was \Derek's °fault.  
 It's so \tiring | by ,train.  
 ● You'll 'have to a°poloigise.  
  
 I 'wonder what \Gordon °thinks.  
 I'll re°turn it to you \soon.  
 I 'sent the °coat \back.  
 (What 'awful \hats she °wears!)  
 \This isn't the °paper I °meant.  
 You can 'easily °mend it.  
 ● We 'ought to °buy a \couple.  
 —I was ,flabbergasted.  
 (,Get a \move on, | °do.)  
 I'm 'going to °have a \word with him.  
 It's \your °turn to °pay.  
 (—You ,are in a °mess, °Peter.)  
 I 'can't find the °file \anywhere.  
 ,What's that you °say?  
 I 'laughed and ,laughed.  
 (He ,lives in \Leicester. || \Leicester!)  
  
 She's \positive it °won't °work.  
  
 Ex°cuse me.  
 I ,told \David a°bout it.  
 'Which shall I ,buy?  
 No you 'haven't °left it \here.  
 \Sorry I'm so ,late, °Arthur.  
 I 'think he °ught to be °paid.  
 We 'need a \skeleton.  
 Oh I 'know he °couldn't \help it.  
 \Bother! || It's \raining.  
  
 He's been 'ill for \months.  
 'Which one °can I ,have?

*Drill*

- ,Why don't \you? || (,You're her ,cousin.)  
 ,How d'you \know?  
 Well ,why not \fly?  
 What ,do you \mean? || Why on ,earth  
 \should I?  
 ,Why not \ask him?  
 ,When will \that °be?  
 ,What was \wrong with it?  
 Where ,does she \get them °from?  
 ,Which one \did you °mean, then?  
 ,What d'you \mean, °easily?  
 ,Where's the \money °coming °from?  
 What on ,earth does \flabbergasted °mean?  
 ,How much \longer are you °going to °be?  
 ,What good'll \that °do?  
 ,How d'you make \that out?  
 What ,have you been \up to?  
 ,What have you \done with it?  
 ,Why don't you \listen, you °idiot?  
 ,What was so \funny a°bout it?  
 ,How many \more °times d'you °want  
 °telling?  
 But ,what are her \reasons for °thinking  
 °that?  
 ,What d'you °want \now?  
 ,Why did you do \that?  
 ,Which would you pre°fer?  
 Well wher,ever can it \be?  
 Wher,ever have you \been, °Frank?  
 Well then ,how much shall I \offer him?  
 Yes but ,where can we get \hold of one?  
 Then ,why are you so \angry °with him?  
 Well ,why don't you hang \on a °minute or  
 °two?  
 ,When did you °find \out?  
 ,Which one °would you \like?

## Verbal context

'John says we 'mustn't.  
 It's 'all 'off. || 'Tim's 'ill.  
 I shall 'sue him.  
 ,How much °can I 'have?  
 I 'told him he was a ,fool.  
 They ,say it's 'dangerous.  
 ,How many d'you 'need?  
 'Lend me your ,pen, °will you?  
 Of 'course he ,knows.  
 Well he 'left a 'week ago.  
 I 'didn't mind him °using it.  
 He's ,taken °all the 'wheels off.  
 So you 'asked him about it.  
 'Look at °all these 'stamps.  
 There's 'no sign of °Jack.  
 'He re'fused the ,offer.  
 I 'bet he °rings you ,up.  
 I'm 'going to 'emigrate.  
 The 'door won't ,open.  
 ● I 'know I °brought a ,knife.  
 'How much 'money have you ,got?  
 You 'must let me ,in. || I'm a 'member.  
 'Still no °word from °Henry.  
 Oh °sorry.

'Tom's got a °new 'car.  
 I shall 'give him a °piece of my ,mind.  
 ● I was 'too 'late. || They'd 'sold it.

## Yes-No Questions

°I can't ,play.  
 'Jack's ,got it.  
 ● But ,John's re'fused.  
 I'll 'give it to you, | I 'promise.

## Drill

,Who °cares about 'John?  
 ,What will °you do 'now?  
 ,What's the °good of 'that?  
 ,How much °do you 'want?  
 ,What did you °say 'that ,for?  
 ,What's a °bit of 'danger ,matter?  
 ,How °many can you 'spare?  
 ,Why don't you °use your 'own?  
 ,How can you °be so 'sure?  
 ,When d'you ex'pect him 'back?  
 Then ,why were you °so up'set?  
 What ,ever's he °up to 'now?  
 And ,what d'you °think he re'plied?  
 ,How °many have you 'got, ,pray?  
 ,Where on °earth has he 'got to?  
 How ,could he have °been so 'foolish?  
 ,What makes you °think he's 'near a  
 ,telephone?  
 ,When did you de'cide to do 'that?  
 ,Why not try °turning the 'key?  
 But ,where in the °world have you 'put it?  
 ,What's that °got to °do with 'you?  
 ,Why didn't you °say so be'fore?  
 Oh ,why doesn't he °make up his 'mind?  
 Why the ,devil don't you °look where you're  
 'going?  
 How on ,earth did he °manage to af'ford it?  
 What ,ever d'you °hope to °gain by 'that?  
 Why ,ever didn't you °buy it when you  
 °had the 'chance?

,Can 'Frank ,play, then?  
 ,Are you 'sure?  
 ,Does that 'matter?  
 ,Do you 'mean that?

*Verbal context*

'Can I ,have it?  
 'Let's borrow 'Frank's ,barrow.  
 He's 'going to re'sign.  
 You've got a 'flat tyre.  
 I'll 'come °home 'early.  
 'Let's °go to the 'pictures.  
 ● It's 'always √possible.  
 I've 'said I'm √sorry.  
 'Come at 'seven, ,then.  
 I've for, gotten to °buy the bal'loons.  
 But I'm ,such a 'hopeless ,player.

,Why not °ask 'Robert?

The ,last °bus has 'gone.  
 'Do you re°member ,Mary?  
 I've 'left you 'six.  
 I've ac'cepted the invi,tation.  
 ● ,Fancy °Jack 'leaving!  
 ,Praps we could °send 'Fred.  
 He re, fused °point 'blank.  
 It's 'only a √pound he ,wants to ,borrow.  
 Well he 'paid √this ,week.  
 'Next °Saturday's 'difficult.  
 —But I'm ,almost 'broke.

They 'come quite √often.  
 So he's 'charging you °ten 'pounds.  
 Have you 'heard about ,Alec?  
 √That's not ,very con,vincing.  
 —I'll ,ask him ,sometime.  
 'Praps to'morrow I'll ,write to him.  
 Well it's a √possible so,lution.  
 √That's not ,very ,good.  
 I 'don't know what √Joe'll say.  
 Well it's √raining.

*Drill*

,Do you 'need it?  
 ,Has he 'got one?  
 ,Can you 'blame him!  
 ,Don't I 'know it!  
 D'you ,really 'mean that?  
 D'you ,think we 'ought to?  
 ,Is it 'likely, ,though?  
 ,Are you 'really ,sorry?  
 But will ,that be 'soon enough ,for you?  
 Well ,need we 'bother about ,having ,any?  
 Does it ,matter 'what sort of ,player you  
 ,are?  
 But would ,he be 'interested in ,such a  
 ,little ,job?  
 ,Would you be'lieve it!  
 Shall I ,ever for'get her!  
 But will ,six be suf'ficient?  
 ,Will you be 'free then, ,though?  
 ,Wasn't it ex'traordinary!  
 ,Would that be 'possible?  
 Isn't that ,just what I 'said he'd ,do?  
 Will ,that be the 'end of it, ,though?  
 ,Will he pay 'regularly, ,though?  
 Will the ,Saturday 'after ,suit you ,better?  
 ,Couldn't you 'borrow a ,couple of  
 ,pounds?  
 ,Were they °here 'yesterday?  
 D'you ,think °that's un'reasonable?  
 ,Isn't it in'credible!  
 Well can ,you think of a 'better ,argument?  
 ,Will you °ask him 'now?  
 ,Can't you °write to'day?  
 But ,dare we °take the 'chance?  
 Could ,you do °any 'better?  
 ,Does it °matter 'what he ,says?  
 Yes but ,is it °raining 'heavily?

*Verbal context*

✓So ,far | we're a 'man \short.

They \leave us a °paper ✓most ,days.

It's \quite a ✓good one.

It's a 'bit \stuffy | in ,here.

I \just can't \shift this ,stain.

- I \doubt whether ✓David'll sub,scribe.

Oh but ,Thursdays are \hopeless.

He ,came ,last °week.

- You're ,not very \good at it, | \are you?

,What did you °say?

'Let's \try it ,that way.

We \can't go to the °Albert °Hall to \night.

It's \quite ✓legal.

She's \only °working °half ✓time.

I \can't find my °keys \anywhere.

But he'd al,ready \gone.

—Would ,John °take it, d'you °think?

The \shop's open ✓now.

**Commands**

- ✓Ten's not e,nough.

I \can't °get it to \work.

What 'shall I ,do?

The 'bus doesn't \run | on ,Sundays.

But it's \cold out,side.

'What shall I ,do about that ,letter?

- My \feet ,hurt.

This \paint's very ,thick.

'What shall I \say?

I \can't \hear you.

I feel \very ,tired.

I ,haven't got a \spoon.

—But I ,haven't °got a \racquet.

*Drill*

Is there ,any °chance of \Albert ,turning  
out?

Yes but ,did they °leave one to \day?

,Is it the °best you've \got, though?

,Shall I °open the \window?

Have you ,tried using °soap and \water?

,Is it °fair to ex\pect him ,to?

,Could we °make it a \Friday, ,then?

Yes but ,ought we °really to \count on him?

Have I ,ever pre\tended \otherwise?

,Would you mind \shutting the \door?

But ,would it °really be °any ad\antage?

,Couldn't we °go there on \Saturday  
evening, ,then?

But ,is it °abso\lutely \fair?

Yes but ,need she °go to °work at \all?

Are you ,sure you didn't °leave them at  
\home?

,Were you °there at the °time he \said?

,Is it °worth the °trouble of \asking him?

But ,will it be °open this °after\noon?

,Take \twenty, ,then.

,Let \me have a ,go at it.

,Try a\gain. || (That's ,all you \can do.)

,Come by \train, ,then.

,Stay in\doors, ,then.

,Just ig\nore it.

Well ,take your \shoes ,off.

,Mix some \turps with it.

,Don't say \anything.

Well then ,turn the \wireless ,off.

,Go to \bed, in ,that case.

,Go and \get one, ,then, ,stupid.

,Borrow \Frank's for a ,day or two.

## Verbal context

It's a 'bit 'cold in 'here.  
 'What 'time'll suit 'you?  
 'How 'much d'you 'want for it?  
 'Ann doesn't 'want it.  
 ('I'm 'boss | 'here.)  
 I 'can't eat all 'that.  
 'When shall I 'leave?  
 He 'won't 'come, | 'anyway.  
 'When shall we 'send it?  
 It's 'too 'big.  
 We 'oughtn't to 'go a 'lone.  
 D'you 'mind if I 'have the 'radio 'on?

- 'Aren't these 'apples 'sour!  
 It 'can't be 'done 'quickly.  
 'What if he 'mentions the 'matter?  
 It's 'raining 'harder | 'now.  
 I 'wish Ann 'didn't dis'like me 'so.  
 Of 'course he'll a'gree.  
 Bill's 'turned me 'down.  
 'How 'much did they 'give you?  
 'What shall I 'tell him?  
 'May I 'take 'two?  
 Oh I 'do feel 'poorly.  
 I 'won't stay a'nother 'minute.  
 I 'don't feel 'very 'well.  
 ● I 'don't want to 'go a 'lone.  
 'Hurry 'up.  
 I'll 'give him a 'piece of my 'mind.  
 'What's the 'matter?  
 I 'shan't 'bother you much 'longer.  
 'Sorry I 'haven't 'finished 'reading it.  
 'Dad's 'sure to a'gree.  
 I 'can't manage 'all of it.  
 'What about the 'tennis 'balls?

## Drill

'Shut the 'window, 'then, you 'silly 'ass.  
 Come when,ever you're 'free.  
 'Make me an 'offer.  
 'Give it to 'me, 'then.  
 So 'please don't 'argue.  
 Eat as 'much as you 'can, 'then.  
 Leave when,ever you're 'ready.  
 Well then 'don't let's in'vite him.  
 Send it as 'soon as you 'can.  
 'Cut a bit 'off it, 'then.  
 Let's 'wait for the 'others, 'then.  
 ('Not a 'bit.) || 'Turn it on when'ever you  
 'feel 'like it.  
 'Have some more 'sugar 'with them.  
 Take as 'long as you 'like 'over it.  
 'Tell him the 'truth, for 'heaven's 'sake.  
 Well hang 'on a bit 'longer, in 'that case.  
 Then 'don't be so 'rude to her in 'future.  
 'Don't be 'too 'sure.  
 Well then 'ask 'someone 'else.  
 'Mind your 'own 'business.  
 Tell him e,xactly what you 'think.  
 Take as 'many as you 'like.  
 Well 'take a 'couple of 'aspirins.  
 For 'goodness 'sake sit 'down.  
 'Go and 'see the 'doctor.  
 'Come a'long with 'us, 'then.  
 'Don't be 'so im'patient, 'Tom.  
 Now don't say 'anything you'll be 'sorry 'for.  
 'Shut the 'perishing 'door.  
 'Stay as 'long as you 'like.  
 Well 'take it 'with you. || And 'finish it 'on  
 the 'train.  
 'Don't take 'so much for 'granted.  
 Well 'eat as 'much as you 'can, 'then.  
 'Put them 'back in the 'box, 'silly.

*Verbal context*

- What shall I say to him?  
 How many sandwiches shall I make?  
 (How many more times d'you want  
 telling?)  
 But what about my suitcase?  
 • This room's freezing, | isn't it?  
 Which do you think I ought to buy?  
 • But I've lost my invitation.

**Interjections**

- She's coming home for Christmas.  
 Didn't he treat you?  
 • Nobody turned up.  
 He hadn't got a licence.  
 I did it in half an hour.  
 I gave him five pounds.  
 I told him to mind his own business.  
 • But you said I could have it.  
 Did you call him a liar?  
 He's just returned it.  
 He asked me for a reference.  
 Joan completely ignored us.  
 Tom's got married.  
 I want them now.  
 Jill can't be there.  
 He's brought a dozen.  
 She's passed her exam.  
 • Look. || It works.  
 I left it too late.  
 He won't accept it.  
 Well he's apologised.  
 Will you ask her?  
 You will go, | won't you?  
 I've given up smoking.

*Drill*

- Tell him it isn't good enough.  
 Make as many as you think we'll eat.  
 Don't put your feet on the settee.  
 Leave it in the cloakroom at Euston.  
 Well go downstairs where it's a bit warmer.  
 Buy whichever you can reasonably afford.  
 Then write and ask them to send you another.  
 How nice!  
 Some hopes! Lord no!  
 How strange!  
 Good gracious! || How silly!  
 My goodness! || (That's a record.)  
 No wonder you're poor!  
 Good for you!  
 Not at all!  
 Good heavens no!  
 About time too!  
 Whatever next!  
 How very rude!  
 Well blow me down!  
 Do you really!  
 What a nuisance!  
 How ridiculous!  
 Oh how marvellous!  
 Well I never! || How extraordinary!  
 A fine mess you've made of things!  
 More fool him, then.  
 So I should think!  
 Certainly not!  
 Not on your life, I won't.  
 Sensible chap!

*Verbal context*

You're a 'bit 'grumpy | to,day.

Andy's 'passed his 'finals.

'Malcolm 'won't a'gree.

'Fred 'says | it's 'his 'turn.

He's 'actually en'gaged.

He's been made 'managing di'rector.

She 'didn't 'say a 'word.

'Sue didn't 'like being 'jilted.

'Gerry's 'being pro'moted.

'Two 'solid 'hours to 'wait!

They've in'veited us for 'Whitsun.

- 'What was the 'show like?

'How about a 'theatre to,night?

He 'says he's re'signing.

You've won 'first 'prize.

I 'hope we're not 'barging 'in.

I'm a'fraid we've 'finished your 'whisky.

- But I 'really 'wanted them.

*Drill*

'Not in the 'least!

What 'wonderful 'news! || (It's 'almost  
'unbe'lievable.)

What an ex'traordinary 'thing!

'Absolute 'rubbish!

'Would you be'lieve it!

A 'chance of a 'lifetime!

How 'very un'typical!

'Naturally e'nough!

What a 'wonderful sur'prise!

How 'terribly an'noying!

How 'absolutely 'marvellous!

'Very 'good in'deed!

If 'only you'd 'asked me 'earlier!

'What a 'stupid i'dea!

What an in'credible 'bit of 'luck!

'Glad you were 'able to 'make it!

'Sorry I 'haven't any 'more!

What a 'pity you 'didn't 'say so 'sooner!

*Note:* All the relevant drills in this tone group having the tune

(LOW PRE-HEAD+) RISING HEAD+HIGH FALL (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);

(b) the emphatic form of the rising head (see Chapter I, p. 38).

With both of these features indicated the last drill in this tone group would read

—What a 'pity you 'didn't 'say so 'sooner!

## 7 The High Bounce

### *Attitude*

In STATEMENTS: questioning, trying to elicit a repetition, but lacking any suggestion of disapproval or puzzlement; (in non-final word groups) casual, tentative.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, calling for a repetition of the information already

given; with the nuclear tone following the interrogative word, *either* echoing the listener's question before going on to answer it *or* (in straightforward, non-echo questions) tentative, casual.

In YES-NO QUESTIONS: *either* echoing the listener's question *or* (in straightforward, non-echo questions) light and casual.

In COMMANDS and INTERJECTIONS: querying all or part of the listener's command or interjection, but with no critical intention.

*Tone marks used in HIGH BOUNCE drills*

**A** Stressed, accented syllables (Nucleus, Head)

['] (i) without Tail: medium rising to high pitch.

(ii) with Tail: medium level pitch; the rise is completed by the following tail syllable(s).

['] Relatively high level pitch, higher than the beginning of the following ['].

[°] Relatively high level pitch, the same pitch as the *preceding* ['].

**B** Stressed, unaccented syllables (Tail)

[°] High level pitch, higher than the *preceding* ['] or [°].

**Tune**  *or*  **High Rise (+ Tail)**

*Verbal context*

*Drill*

**Statements**

I 'want you a ˌminute.

I should 'phone him aˌbout it.

● It's 'snowing.

'What d'you ˈthink of my 'dress?

He's al'ready 'got one.

Can I 'have some ˈmore ,tea?

I ,write to him.

'Mavis has ˈcut her 'finger.

'I must be 'off.

I 'saw 'Eileen | to,day.

The 'digging's 'finished.

But I've 'been to the ˌdentist.

I've 'just read that ˈnew 'travel ˌbook.

'Yes?

'Now?

'Much?

'New?

'Sure? 'Think so?

'Milk? 'Sugar? 'China?

'Often? 'Regularly?

'Badly?

'So ˈsoon?

'Really?

'All of it?

'Recently?

'Interesting?

*Verbal context*

- ('What was the 'weather ,like?)  
I'm 'told they're 'ill.  
( 'Who's the °tall 'dark ,man?)
- I've 'just °seen the 'Edwards ,girl.  
He's re,signing.  
The 'game's been post'poned.  
It's 'your turn to ,shuffle the ,cards.  
There were 'fourteen ,names on the ,list.  
'Five 'pounds I ,paid.
  - 'Can I °borrow some ,matches?  
We 'never have °coffee after ,lunch.  
It was 'your ,fault.  
He 'always °writes on ,Sundays.  
You're 'wanted on the 'phone, ,Roger.  
They were 'all de'lighted.  
He's 'been on °holiday in 'Switzerland.  
I listened to 'every °word he ,said.  
It's so 'dangerous.  
They're 'going on the °five o'clock ,train.  
I call 'every ,Monday.  
'Everybody °thinks it's mag'nificent.
  - I've 'got to °go to 'Leeds.  
You ,told me | he ,didn't in°tend to 'come.

**WH-Questions**

- I 'think this is 'Joan's um,brella.  
That 'big one's ,mine.  
It's 'ten feet ,long.  
I shall need a 'dozen, | at 'least.  
~My ,coat | is the 'green one.  
They 'lunch there °twice a ,week.
- 'That was °Arthur 'Thompson.

'These °flowers are for 'you.  
You can 'phone me to'night.  
'Sit by the 'window.

*Drill*

'Changeable? 'Rainy?  
'Both of them? 'All the °family?  
'Antony? 'Peter?  
'Joan °Edwards?  
'Definitely?  
'Saturday's °game?  
'Mine? 'My °turn?  
'Forty?  
'Nine °pounds?  
'Matches? || (By 'all ,means.)  
'Never?  
'My °fault? 'My fault, you °say?  
'Always?  
'I am?  
'All of them?  
'Switzerland? 'Holiday?  
'Every °word?  
'Dangerous? 'Dangerous, did you °say?  
'Nine o'clock °train?  
'Every °Monday?  
'Everybody?  
'You've got to °go?  
'I told you he °didn't in°tend to °come?

'Whose?  
'Which one?  
'How °long?  
'How °many?  
'Which is °yours?  
'How °often?  
'What was his °name? || (I 'didn't quite  
'catch it.)  
'Who are they °for?  
'When can I °phone you?  
'Where must I °sit?

*Verbal context*

He 'broke his 'arm. || So he 'couldn't ,play.

He 'sails on the °twenty 'first.

˘Father'd ,take it ,round for you.

'All ,told | that makes 'nine ,pounds,  
°,madam.

I ˘like my ,tea | at 'five 'sharp.

Tom 'brought her some 'chocolates.

I collected 'almost °ten 'pounds.

'That's 'Alec's ,friend.

He'll be here 'soon after °six o'clock.

The 'house is to be °finished by ,February.

It's a 'nuisance | ,having to ,wait so ,long  
for ,Tom.

So we 'shan't ar°rive before ˘seven.

- 'Where are you ,staying?

'Who's °Archibald ,Simpson?

'When's he ar,riving?

'Why's she °giving °up?

- ,How did he find 'out?

'Whose responsi,bility ,is it?

**Yes-No Questions**

'Does it ,matter?

—Do you ,mean it?

- 'Can you ,make me one?

—Is that ,your little °boy?

Is he ,angry °with me?

But 'dare we 'risk it?

'Can we af,ford it?

,Did you °make the °fire up?

,Could she °help °breaking it?

*Drill*

'Why couldn't he °play?

'What °date does he °sail?

'Who'd take it °round for me?

'How much d'you °make it?

'When d'you °like your °tea?

'Who °brought her some °chocolates?

'How much did you col°lect?

'Whose °friend did you °say that was?

'When did you °say he was °coming?

'When is it °due to be °finished?

'When was it he °wanted to °see you?

'How long did you °say the °journey °took?

'Where? || (At the 'Grand.)

'Who, did you °say? || (Or ,how?)

'When's he ar°riving? || (Or ,where?)

'Why's she °giving °up? || ('Business ,rea-  
sons.)

'How did he find °out? || ('Through 'Max, |  
I i,magine.)

'Whose re°sponsi°bility? || (Why, 'mine.)

'Matter? || ('Not in the 'slightest.)

'Mean it? || (Most 'certainly I ,do.)

'Make you one? || (With 'pleasure.)

'My little °boy? || ('Not ˘likely!)

'Angry °with you? || (Of 'course he's ,not.)

'Dare we °risk it? || (We've 'got to ,risk  
it.)

'Can we af°ford it? || (We shall 'have to.)

'Did I °make the °fire up? || (Of 'course I  
°,did.)

'Could she °help °breaking it? || (You 'know  
she ,could.)

*Verbal context*

,Will he a°gree to your °plan?

- 'Wasn't it ,stupid!  
Well 'that's ,that.  
So 'that's your ,new ,hat.  
—D'you 'mind if I ,smoke?  
I'll 'give you a 'hand.  
'Have a ,nother one.
- What 'lovely ,cherries!  
It's 'going to °turn 'cold.  
'John'll ,drive you ,home.  
I've been 'thinking about 'Tom.  
The 'cream was de'licious.  
'Why not °ask the 'consul to ,help you?  
'Have a ciga,rette.  
I'm 'glad they've en,joyed their ,stay.  
'David's ,home.  
I thought 'Charles was 'never ,going to ,answer.
- I 'like ,Barbara.  
The 'primroses are ,out.  
We must 'go | ,now.  
The 'government was to ,blame.  
The com'mittee °should have known ,better.  
'Won't you be ,cold?  
I'm a'fraid you °can't come ,in.  
I 'daren't °promise ,anything.  
'Jack's not 'free.  
Jane 'never °tells me 'anything.  
You 'needn't °pay 'now.

**Commands and Interjections**

'Don't.  
'Careful.  
'Stop it.  
'Wait a ,bit.

*Drill*

'Will he a°gree to my °plan? || (No 'doubt a, about it.)  
'Was it so °stupid, I °wonder?  
'Finished?  
'Like it? 'Suit me?  
'Must you?  
'Would you?  
'May I?  
'Want °some?  
'Think so?  
'Can he °drive?  
'Seen him °lately?  
'Eaten it °all?  
'Could we, d'you °think?  
'Are there °any?  
'Have they en°joyed it?  
'Seen °anything °of him?  
'Did he °answer, °ever?  
'Do you?  
'Are they?  
'Must we?  
'Was it?  
'Should they?  
'Will I?  
'Can't I?  
'Daren't you?  
'Isn't he?  
'Doesn't she?  
'Needn't I?

'Don't? || (Why 'not?)  
'Careful? || (What 'for?)  
'Stop it? || (I'm ,not ,doing °anything.)  
'Wait a °bit? || (But we've been ,waiting °ages al'ready.)

# Verbal context

'Telephone me, then.  
'Think a<sub>o</sub>bout it.  
'Give them <sub>o</sub>to her.  
'Keep them <sub>o</sub>for me.  
'Hold it <sub>o</sub>for me.  
● 'Buy me a <sub>o</sub>couple.  
'Show me those <sub>o</sub>papers.

'Rot!  
'Rubbish!  
'Pity!  
'Marvellous!

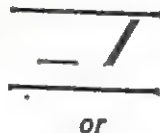
'Excellent!

'Wonderful <sub>o</sub>news!

# Drill

'Telephone you? || (How 'can I?)  
'Think a<sub>o</sub>bout it? || ('Why?)  
'Give them <sub>o</sub>to her? || ('No 'fear!)  
'Keep them <sub>o</sub>for you? || (I'd be 'glad to.)  
'Hold it <sub>o</sub>for you? || (A 'pleasure.)  
'Buy you a <sub>o</sub>couple? || ('Certainly.)  
'Show them <sub>o</sub>to you? || (But I <sub>o</sub>haven't <sub>o</sub>got them 'here.)  
'Rot? || (<sub>o</sub>What d'you 'mean?)  
'Rubbish? || (But I <sub>o</sub>tell you I 'have <sub>o</sub>seen it.)  
'Pity? || (It <sub>o</sub>serves him 'right.)  
'Marvellous? || (<sub>o</sub>How d'you make 'that out?)  
'Excellent? || (<sub>o</sub>What's so 'excellent a<sub>o</sub>bout it?)  
'Wonderful <sub>o</sub>news? || ('Nothing of the 'kind.)

**Tune**



or



**Low Pre-Head+High Rise  
(+Tail)**

# Statements

He's 'going on 'holiday.  
Not a 'word from 'Esther.  
I've 'given 'up <sub>o</sub>smoking.  
'What d'you <sub>o</sub>think of the 'car?  
I've 'just <sub>o</sub>met her 'husband.  
I'll ask 'Joan to <sub>o</sub>lend us a <sub>o</sub>corkscrew.  
Have you 'seen my <sub>o</sub>pen <sub>o</sub>anywhere?  
Ask 'Bill to <sub>o</sub>play the pi<sub>o</sub>ano.

A 'lone?  
Sur'prised?  
For 'good?  
Your 'own?  
You 'like him?  
She's 'got one?  
You've 'lost it?  
He's 'coming?

*Verbal context*

- It's 'turning 'colder.  
 I'll 'make you a 'present of it.  
 I'm 'glad to say °Betty's 'safe.  
 'Tell me about this °new °project.  
 Mike's 'late a'gain.  
 We shall 'have to re'turn it.
- 'Pass me the ,paper.  
 'How about a °game of ,bridge?  
 'Agnes °looks quite 'ill.  
 'What d'you °think of my 'coat?  
 'Shall we go ,swimming?  
 She's 'just off to the °Smiths' ,party.
  - 'Has ,Michael ar°rived yet?  
 John'll 'have to °give me that ,money °back.  
 He must 'make up his °mind at 'once.  
 He 'can't make °head or 'tail of it.  
 He'll be 'home for ,Christmas.  
 It 'must be °right.  
 It's an out'rageous sug°gestion.  
 'Let me °have it by ,Friday.  
 'Shall we °go to,gether?  
 It's 'painted on °both ,sides.  
 He 'really in'sulted me.  
 They 'don't ,like it.  
 I'm a'fraid my 'watch had °stopped.  
 I 'stopped °smoking a 'long time a,go.  
 You 'must have °known him.
  - I shall 'send it off to °morrow after,noon.  
 I 'offered it °to him.  
 My 'mother's °very °ill, I'm a,fraild.  
 The po'tatoes are °too 'salt.

**WH-Questions**

He 'sat on the 'floor.  
 ,Give it to °Anthony's 'brother.  
 I'm 'flabbergasted.

*Drill*

You 'think so?  
 You 'mean °that?  
 You've 'heard from her?  
 You're 'interested?  
 He's 'often °late?  
 Im'mediately?  
 The 'Times, d'you °mean?  
 At 'this °time of °night?  
 She's 'worrying about °something?  
 It's a 'new one?  
 In Oc'tober?  
 She's been in'vited?  
 You were ex'pecting him?  
 And if he re'fuses?  
 At 'once?  
 He 'can't?  
 For 'Christmas?  
 It 'must be?  
 Out'rageous?  
 By 'Friday?  
 To'gether?  
 On 'both °sides?  
 In'sulted you?  
 They 'don't °like it?  
 Your 'watch had °stopped?  
 A 'long time a,go?  
 I 'must have °known him?  
 To'morrow after°noon?  
 You 'offered it °to him?  
 Your 'brother's °ill, did you °say?  
 The po'tatoes? || (Or the 'peas, d'you °mean?)

On 'what?  
 To 'who?  
 You're 'what?

*Verbal context*

- He must be 'made to o<sub>o</sub>bey.  
 They'll be 'back by 'Friday.  
 He'll 'meet us at °three fif<sub>teen</sub>.  
 ● It's 'four °hundred feet 'tall.  
 My 'knife's °broken.  
 That's 'Marjorie's °grand pi<sub>ano</sub>.  
 ● I 'told him about your suc<sub>cess</sub>.

**Yes-No Questions**

- 'Would you ,like one?  
 Is ,that your °brother?  
 Did 'Bob °talk to ,you?  
 'Won't °Liz be sur<sub>prised</sub>!  
 'Can I °ask you a ,question?  
 'Could they ,help it, d'you °think?  
 —Do you ,want to °go?  
 'Didn't °Peter play ,Hamlet °once?  
 'Don't you have a ,light in your °garage?  
 'Can you °see my ,glove °anywhere?  
 We had a 'meeting | ,last ,night.  
 I 'don't know 'what I shall °do.  
 If 'only I °had enough 'capital!  
 It's going to 'freeze | to,night.  
 I 'liked it °very ,much.  
 It's en<sub>ti</sub>rely up to 'you, °Bob.  
 'Where can we °get a ,gramophone?  
 'My °knife's 'hopeless.  
 I 'wish you °wouldn't keep ~jostling me.  
 That's 'very ,funny.  
 I've in<sub>vi</sub>ted 'everyone.  
 ● 'How d'you °like my ,song?  
 I 'don't know 'what up<sub>set</sub> her.

**Commands and Interjections**

Well re<sub>mind</sub> me, °then.

*Drill*

He must be 'what?  
 By 'when?  
 At 'what °time?  
 It's 'how °tall?  
 Your 'what's °broken?  
 That's 'whose °grand pi<sub>ano</sub>?  
 About my 'what?

Would 'I °like one? || (I'd 'love one.)  
 Is 'that my °brother? || ('No, it's 'not.)  
 Did 'Bob °talk to me? || ('Yes, he 'did.)  
 Won't 'Liz be sur<sub>prised</sub>? || ('Not ~half!)  
 Can 'you °ask me a °question? || ('Certainly!)  
 Could they 'help it? || (Of 'course they  
 °could.)  
 Do I 'want to °go? || ('Ra<sub>th</sub>er!)  
 Didn't 'who play 'Hamlet?  
 Don't we have a 'what in our °garage?  
 Is 'this the one?  
 Should 'I have °been there?  
 Can 'I °help at °all?  
 Won't 'anyone °lend you the °money?  
 D'you 'think °so?  
 Were the 'others °pleased?  
 Would you 'mind if I re<sub>fu</sub>sed?  
 Could we 'hire one, d'you °think?  
 Well would 'mine °cut any °better?  
 Is it 'my °fault if you're °clumsy?  
 May we 'all know °what's a °musing you?  
 Oughtn't 'I to have °been con<sub>sulted</sub>?  
 D'you 'always °sing as °flat as °that?  
 Was it the ex<sub>ci</sub>tement, d'you sup<sub>pose</sub>?

Re<sub>mind</sub> you? || (What a'bout?)

*Verbal context*

Be 'nice to them.  
Re'member your 'manners.

Ex'plain it 'to him.

- 'Take them a'way.

—The 'brute!

- Fan'tastic!

Co'lossal!

'How 'charming!

—Con'found it!

*Drill*

Be 'nice to them? || (Why 'should I?)

Re'member them? || (I've 'never for'gotten them.)

Ex'plain it 'to him? || (What 'for?)

Take 'both of them a'way?

The 'brute? || ('How 'so?)

Fan'tastic? || (What's fan'tastic a'bout it?)

Co'lossal? || ('Not 'really.)

How 'charming? || ('Surely 'not.)

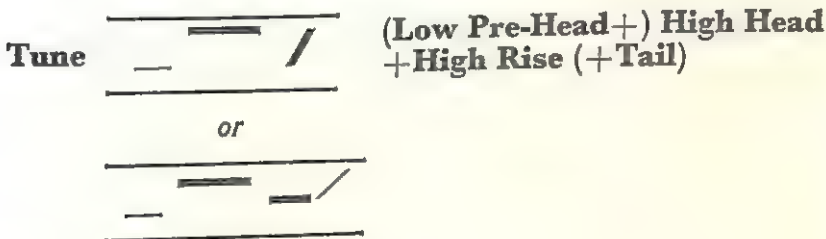
Con'found it, did you 'say?

*Note:* All the drills given above with the tune

LOW PRE-HEAD+HIGH RISE (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With this feature marked the last drill in this section would read

—Con'found it, did you 'say?

**Statements**

I've 'just had a 'new 'suit 'made.

'Alan's not 'here, I'm a'fraid.

Oh 'take it a'way.

We're 'going 'shopping.

('When are you 'coming to 'stay with us?)

('What does it 'cost?)

'Where's my 'newspaper?

'What's this I 'hear about 'George?

I 'bought that 'house 'after 'all.

'Good 'fit?

He's 'gone 'home?

You're 'not 'interested?

'Right a'way?

'Sometime 'soon?

'Seven 'pounds 'still?

You 'want it 'back?

He 'hasn't 'told you?

You 'don't re'gret it?

## Verbal context

- They'll 'have to sell 'up.  
 We'd 'better °send him a'nother °bill.  
 'Mine's a 'whisky.  
 'That won't °work at 'all °well.  
 'Come on 'Friday.  
 We can °count on 'Phillip.  
 'Let's °go to the 'pictures.  
 No, 'you °take the °car.  
 I 'had to re'turn that °squash °racquet.  
 'No more °cake, °thank you.  
 'Take the °scissors by 'all °means.  
 'Why have you °brought 'that °file?  
 ● 'Why not °ask 'Jennie?  
 He swears he'll 'never °speak to her a, gain.  
 'No good °asking 'Kenneth.  
 I'm a'fraid he's al°ready 'gone.  
 ● It 'isn't 'fair.  
 I 'don't sup°pose it's 'true.  
 And 'that's not 'all he °said.  
 It's 'much °too 'big.  
 ● I'd like 'two 'dozen.  
 I °can't get the °car to 'start.  
 I've got the com'plete 'set.  
 He's 'not much 'use.  
 I 'felt °something 'move.  
 'I should 'fry them.  
 'That was 'your look°out.  
 'They 'live near 'Eastbourne.  
 We 'start to'morrow.  
 He's 'very 'busy °these °days.  
 It's °up to 'Peter to de°cide.  
 'Mother's °looking °for you.  
 Take it 'three °times a °day.  
 They're 'not to be 'trusted.  
 They 'took what they 'wanted.  
 You 'won't °know the 'difference.

## Drill

You 'really 'think so?  
 He 'hasn't 'paid for it °yet?  
 You'd 'like some 'soda °with it?  
 You've 'got a 'better sug°gestion?  
 'Not before 'then?  
 He's 'definitely 'going?  
 You've 'got enough 'money?  
 It 'won't incon'venience you?  
 You can 'borrow a'nother one?  
 A'nother °cup of 'tea?  
 Your 'wife 'won't be 'needing them?  
 It's 'not the °one you 'want?  
 You 'think she °might a'gree?  
 You 'think he °really 'means it °this time?  
 He 'won't be °able to 'help?  
 My message 'didn't °reach him in 'time?  
 'Not 'fair? || ('Why 'not?)  
 'Not 'true? || ('How 'so?)  
 'Not 'all? || (Well what 'else did he °say?)  
 'Too 'big? || (In 'what re'spect?)  
 'Two 'dozen, sir? || ('Certainly.)  
 It 'won't 'start?  
 You've got the com'plete 'set?  
 'Not much 'use?  
 'Something 'move? || ('When?)  
 'You would 'fry them? || ('Why?)  
 'That was 'my look°out?  
 They 'live near 'Eastbourne?  
 You 'start to'morrow?  
 He's 'very 'busy, did you °say?  
 It's 'up to 'Peter, did you °say?  
 'Looking for 'me?  
 'Three °times a 'day?  
 'Not to be 'trusted?  
 They 'took what they 'wanted?  
 I 'won't °know the 'difference?

*Verbal context*

I 'put them °back in the 'airing °cupboard.

I 'don't see what °good it'll °do to ~Max.

**WH-Questions**

'What 'is it?

- 'How °many ,children has he ,got?

What 'reason did he ,give for his be,haviour?

And why 'shouldn't he ,go if he ,wants to?

'How 'old is she?

'What's that 'bowl ,for?

- 'What would °you recom'mend?

'When did you ,see him?

'What's the °crowd ,looking °at?

'Now ,what have you been ,up to?

'How °much did you 'give for it?

Why don't you °write to the 'secretary?

I 'can't °come before 'Tuesday.

He 'speaks °Hindu'stani.

I've walked 'ten 'miles | to,day.

They 'got it for a °mere ,song.

I 'told him to 'scram.

We 'met him °last 'summer.

It's 'warmer in the 'kitchen.

He 'borrowed °five ,pounds.

It's 'number e'leven.

I'm to 'stay there °six ,weeks.

'That °parcel's from 'Jennifer.

- I waited there 'two °solid ,hours.

We 'used to 'braise them.

He 'works in his 'den | 'all ,day.

I'm a'fraid you'll be 'angry.

*Drill*

You 'put them °back in the 'airing °cup-board?

You 'don't see what °good it'll °do to 'Max?

'What 'is it? || (Why, a 'pomegranate.)

'How 'many? || ('Six, | I be,lieve.)

'What 'reason? || ('None, | of ,course.)

'Why 'shouldn't he? || (Because I 'need him 'here.)

'How 'old, did you °say? || (She's 'ten.)

'What's it 'for? || (For the 'flowers.)

'What would 'I recom'end? || (The 'steak, | I ,think.)

'When did I 'see him? || (On 'Sunday.)

'What's the °crowd 'looking °at? || (The 'Cup ,Final | on 'television.)

'What have I been 'up to? || ('Nothing.)

'How °much did I 'give for it? || (A 'pound.)

'Why don't I °write to the 'secretary? || (But I 'have.)

Be'fore 'when?

He 'speaks 'what 'language?

You've 'walked 'how far to'day?

For a 'mere 'what?

You 'told him 'what?

You 'met him 'when?

It's 'warmer 'where?

He 'borrowed 'how much?

It's 'number 'how many?

You're to 'stay there 'how many °weeks?

'That one's from 'who?

You 'waited there 'how long?

You 'used to do 'what to them?

He 'works in his 'what all 'day?

You're a'fraid I'll be 'what?

## Verbal context

I dis'covered them up'stairs.  
 I've 'eaten °more than 'Tubby.  
 The 'blue one's °larger than the 'black.  
 They be'haved like a °couple of °stuffed  
 'dummies.

## Yes-No Questions

'Is it ,raining?  
 'Have you °answered his ,letter?  
 'Have you ,finished it?  
 'Will he °turn ,up, d'you °think?  
 'Did you en,joy the °concert?  
 'May I °shut the ,window?  
 'Would you °like to ,try?  
 'Will you be a°way ,long?  
 'Can't you be ,sensible?  
 'Do the °others ,like it?  
 —Wasn't 'Toynbee's °lecture 'terrible!  
 'Isn't he e,gregious!  
 ● Won't your 'wife be °rather ,cross?  
 'Shouldn't the °doors be °double ,locked?  
 ('What's it °like out'side?)  
 I 'can't find the °right sized 'screw.  
 At 'last you've ar'rived.  
 What de'licious ,strawberries!  
 'Julia was in the 'tennis °final.  
 Do the 'eggs or the ,flour °go in °first?  
 'Now °what have you ,lost?  
 —Hul,lo, Mrs. °Stevenson.  
 Oh 'dear oh ,dear!  
 ('Welcome 'back, °Tom!)  
 'What d'you °think of these 'photos?  
 What a 'charming ,spot this °is!

## Drill

You dis'covered them 'where?  
 You've 'eaten °more than 'who?  
 The 'blue one's °larger than 'which one?  
 They be'haved like a °couple of 'what?  
 'Is it 'raining? || (I'm 'not 'sure.)  
 'Have I 'answered it? || (No, 'not ,yet.)  
 'Have I 'finished it, did you °say? ||  
 (°Nearly.)  
 'Will he turn 'up? || (, Oh I should ,think so.)  
 'Did I en'joy it? || (It was su'perb.)  
 'May you °shut the 'window? || (By 'all  
 °means.)  
 'Would I °like to 'try? || (I'd 'love to.)  
 'Will I be a°way 'long? || (About a 'week.)  
 'Can't 'I be °sensible? || (What have 'I done  
 °wrong?)  
 'Do the 'others °like it? || (°Some of them.)  
 'Wasn't 'whose °lecture °terrible?  
 'Isn't he 'what?  
 'Won't she be °cross with 'me, d'you °mean?  
 'Shouldn't the °doors be 'double °locked?  
 'Still 'snowing?  
 'Won't 'this one °do?  
 'Been here 'long?  
 'Want some 'more?  
 'Did she 'win?  
 'Does it 'matter?  
 'Seen my 'hat °anywhere?  
 'Back al'ready, Mr. °Tompkins?  
 'Something the 'matter, °Joan?  
 'Had a °good 'holiday?  
 'Take them your'self?  
 Have you 'been here be'fore?

*Verbal context*

What a de'lightful ,meal!  
 (We're 'going to °play 'bridge.)  
 I've got Dr. 'Elliott ,staying with me.  
 'Could I 'talk to you °sometime?  
 I've got a 'dreadful ,cold.  
 Would you 'like anything ,with your °bread  
 and °butter?

- 'Anybody °want a 'lift?

I ar'rived this 'morning.  
 Have you 'finished e'xamining my ,shoe?  
 I 'seem to have 'far ,too much ,string.

**Commands and Interjections**

,Get 'rid of it.  
 'Please don't ,worry.  
 'Take it 'home.  
 'Have a 'heart.  
 ,Try a'gain.  
 'Try the 'second °phrase a'gain.

'Put it in ,here.

- 'Tell me the ,time, ,please.  
 'Come over ,here a °minute.  
 'Send it by °registered ,post.

Con'sider the ex'pense.

'Tell me °what it's ,used ,for.

- 'Leave the °key with Mrs. 'Atkins.  
 'Mix it with °half a pound of ,sugar.

'Well 'done!  
 'What a 'shame!  
 'Stuff and ,nonsense!

*Drill*

Will you 'have some more 'coffee?  
 Would you 'care to °make a 'fourth?  
 Is there 'any °chance of 'meeting him?  
 'Are you 'free 'now?  
 'Doing °anything 'for it?

Have you 'got any °strawberry 'jam?  
 Are you 'going near °Charing 'Cross, by °any  
 °chance?

Did 'someone °meet you at the 'station?  
 'May I have a °look at the 'other one?  
 'Mightn't it be °better if you 'cut it?

'Get 'rid of it? || ('Why?)  
 'Don't 'worry, did you °say?  
 'Take it 'home? || (Is 'that 'wise?)  
 'Have a 'heart? || (Why 'should I?)  
 'Try a'gain? || ('When?)  
 'Try the 'second °phrase a'gain? || ('Not the  
 'third?)

'Put it in 'there? || (Is 'that what you °said?)  
 'Tell you the 'time? || ('Ten past 'six.)  
 'Come over 'there a °minute? || (What 'for?)  
 'Send it by 'registered °post? || (Is it  
 'worth it?)

Con'sider the ex'pense? || (,How d'you  
 'mean?)

'Tell you °what it's 'used °for? || ('Cer-  
 tainly.)

'Leave it with Mrs. 'Joyce °Atkins?  
 'Mix it with °half a pound of 'sugar? ||  
 ('Castor | or ,granulated?)

'Well 'done? || (It was 'nothing, | ,really.)

'What a 'shame? || (I'm 'not so 'sure.)

'Stuff and 'nonsense? || (Oh I ,don't ,know.)

## Verbal context

- The 'silly young ˌfool!  
The 'very iˌdea of such a ˌthing!

## Drill

'Silly young 'fool? || (ˈWho? || ˈJohn?)  
The 'very iˌdea of such a ˌthing? || (ˈWhy? ||  
What's ˈwrong?)

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+HIGH RISE (+TAIL)

can be said with emphasis if one or both of the following features are used:

- (a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
- (b) the emphatic form of the high head (see Chapter I, p. 37).

The following drill is marked to show both these features:

ˉIs there 'any 'chance of 'meeting him?

## 8 The Jackknife

### Attitude

In STATEMENTS: impressed, awed, complacent, self-satisfied, challenging, censorious, disclaiming responsibility.

In WH-QUESTIONS: challenging, antagonistic, disclaiming responsibility.

In YES-NO QUESTIONS: impressed, challenging, antagonistic.

In COMMANDS: disclaiming responsibility, sometimes hostile.

In INTERJECTIONS: impressed, sometimes a hint of accusation.

### Tone marks used in JACKKNIFE drills

A Stressed, accented syllables (Nucleus, Head)

[ˆ] (i) without Tail: medium rising to high, then falling to very low pitch.

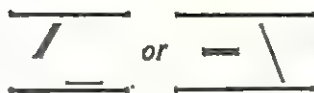
(ii) with Tail: *either* medium rising to high pitch *or* medium level pitch; the rise-fall is completed by the tail syllable(s).

[ˈ] Relatively high level pitch.

[˚] Relatively high level pitch, the same pitch as the *preceding* [ˈ].

B Stressed, unaccented syllables (Tail)

[˚] Very low level pitch, the same pitch as the end of the *preceding* [ˆ] or the *preceding* [˚].

**Tune****Rise-Fall+Tail***Verbal context**Drill***Statements**

'How °many did she 'give you, °Bobby?  
 It's 'good, | 'isn't it?  
 • 'Can you ,see?  
 'Wasn't it a ,good ,lecture!  
 Have you 'ever been to ,York?  
 It was 'better the 'second ,time, | ,wasn't  
 it?  
 Now re'member what I've 'said, °Peter.  
 You 'won't °tell a 'soul, | 'will you, °John?  
 It's 'rather 'difficult, | ,isn't it?  
 She was ,wearing °purple 'stockings.  
 We're having 'strawberries for ,tea.  
 I got 'ten 'pounds for it.  
 I've 'written 'all my ,letters.  
 It's 'Peter's ,turn, I ,think.  
 He 'doesn't °show much 'gratitude.  
 And 'Jack °paid for the ice'cream.

You'd 'better °say you're 'sorry.

It'll be 'abso°lutely di,sastrous.  
 'What was the 'maths paper ,like?  
 A ^lovely ,cake! || 'Who ,made it?  
 'Are you ,sure?  
 You've 'won a ,gain.  
 'Whose is the °new 'car?  
 'Who's °got it 'wrong?  
 Did you 'catch your ,train?  
 'Anyone °still 'need this?  
 You have 'sandwiches for °lunch?

^Seven. ^Twenty. ^Thirty. ^Masses.  
 ^Marvellous. ^Wonderful.  
 ^Perfectly. ^Easily.  
 ^Very ,good. ^Excellent.  
 ^Many ,times. ^Often.

^Much ,better. ^Very much ,better.  
 ^Yes, °Daddy.  
 ^No, Mr. °Harris. ^No-one, °Frank.  
 ^Terribly ,difficult. ^Awfully ,difficult.  
 ^Purple! || (Now ^there's a ,thing!)  
 ^Strawberries! || ('Oh, ^good!)  
 ^Ten ,pounds! || (You ^were ,lucky!)  
 ^All of them! || (You ^have been ,quick!)  
 ^Peter's ,turn! || (Well I 'like ^that!)  
 ^Gratitude! || (Is ^that what you ex,pect?)  
 ^Jack ,paid for it! || (,What's come 'over  
 him?)  
 ^I'd ,better ,say I'm ,sorry! || ('What about  
 ^Frank?)  
 ^Clearly. || (But 'what can 'I ,do?)  
 ^Simple. ^Easy. ^Horrible.  
 ^I did. ^Janet ,did.  
 ^Certain. ^Positive. ^Dead ,sure.  
 ^Naturally. || (I'm ^good at ,darts.)  
 ^Peter's. ^Michael's. ^Anthony's.  
 ^No-one. ^None of us. ^None of us ,has.  
 ^Comfortably. || ^Loads of ,time to ,spare.  
 ^I do. || (For ^one.)  
 ^Frequently. || ('What's so °odd about  
 ^that?)

## Verbal context

I'm a'fraid I've \lost.  
 You'll \make a \mess of it.  
 The \trouble with \you is | you're \lazy.  
 Must she 'type it °out a ,gain?

I \do wish I could ,win.

You ,can't do ,that.  
 (There's ,no ,hurry a°bout it.)  
 The com\mittee won't ,help.  
 'How °early did you \get there? || 'Ten?  
 'Was it as °good as the ,last ,concert?  
 ● 'Is he as °tall as his ,father?  
 Did 'any of the ,parents turn °up?

'How °soon d'you \want them? || By 'Tues-  
 day?

'May I °take this ,chair?  
 'Will you ,help me?  
 'Who told the °boss I was \late?  
 'What are ,you °up to, °Johnnie?  
 'Which would be the \better?

● I was 'very \cross with him.

## WH-Questions

I 'can't °see you to \day.  
 I've 'left my \hat be ,hind.  
 'Come over \here a ,minute, °Frank.  
 'Would you mind °passing the ,book?  
 D'you 'see that ,man over °there?  
 I shall want \more than \that.  
 I 'know it for a \fact.  
 'Someone's ^bound to ,have one.  
 You'll just ,have to \wait.  
 (If you \tell \Frank, | 'he'll tell ^Maud.)  
 Oh I \am °sorry.

## Drill

^Surely °not.  
 ^Probably. || (But I'm \still going to \try.)  
 ^You can °talk. ^You're a °fine one to °talk.  
 ^Obviously she °must. || (It's ^full of mis-  
 °takes.)  
 ^Everybody °does. || (But it's \no good  
 \wishing.)  
 ^Certainly I °can.  
 ^Friday would be °time enough.  
 ^We'll have to °do it, °then.  
 ^Earlier. ^Earlier, in °fact.  
 ^Better. ^Just as °good.  
 ^Taller, °even.  
 ^Masses °of them. ^None of them. ^All of  
 them °came.  
 ^Sooner, I'm a ,fraid.  
 ^Certainly. ^Surely.  
 ^Willingly. ^Gladly.  
 ^Nobody.  
 ^Nothing, °Daddy.  
 ^Either would °do.  
 ^Naturally. || ^Anyone °would be.

^When, °then?  
 ^Where, °pray?  
 ^Now °what? ^Now what's the °matter?  
 ^What °book? ^Which °book?  
 ^Which °man? || (I can see \ten at ^least.)  
 ^How much °more?  
 ^How d'you °know?  
 ^Who, may I °ask?  
 ^Why, for °heaven's °sake?  
 ^Then °what should we °do?  
 ^Now °what have you °done °wrong?

*Verbal context*

I 'go there °quite \often.

There \must be \someone who'll °help.

You \made a °mess of \that.

- \Surely \one of these °screws will °fit.

**Yes-No Questions**

- He 'shot an \elephant.

You ,can't go in ,there.

I'll 'punch your \head.

They've \nowhere to \live.

I \wouldn't put \up with it.

I've \finished °painting the ,kitchen.

You'd \better °mind your \manners.

He 'wants it by \Saturday.

What a \beautiful \day!

'What d'you °think of my \roses?

'Jean's come \second in her °e.xams.

It rained \all \day.

I \don't think °much of the \photos.

I ,thought she'd \never °calm °down.

'John's \manager | ,now.

She \says she can °play.

'I think we should ,risk it.

He was in \tending to °go.

We could \always °give them °bread and  
 \cheese.

*Note:* Examples of this tune used for question tags in sentences like  
 ^Awful, | ^wasn't it?

are given in Chapter V, Section 14.

**Commands**

D'you 'think they'd ,help me?

I'd 'like to °borrow your \shears, | if I ,may.

*Drill*

^How °often, if you °don't mind my  
 °asking?

^Who, °though?

^How °did I?

^Which of them, °though?

^Did he? ^Did he, °now?

^Can't I? || (We'll ^see about °that.)

^Will you? || (And 'who'll ^help you?)

^Haven't they?

^Wouldn't you?

^Have you, °now? || (You ^have got a  
 °move on.)

^Had I, in, deed!

^Does he, by °Jove!

^Isn't it! || ('Just like ^summer.)

^Aren't they de,lightful!

^Hasn't she °done °well!

^Wasn't that a °pity!

^Haven't they made a °mess of them!

^Didn't she get worked °up about it!

^Hasn't he got °on in the °last few °years!

^Can she, °though?

^Dare we °risk it?

^Did he °go, in °fact?

^Have we °any, °though?

^Ask them.

^Take them.

*Verbal context*

I ,don't 'want to ,play.  
 He ,says he °won't 'pay.  
 She'd pre'fer to °go 'camping.  
 'May I °take this ,paper?  
 'Would you ac°cept a ci,gar?  
 But ,who's going to 'break it °to him?

The 'sponge looks de'licious.

- I 'hate it. || But ,what can I 'do?  
 Their 'phone is °out of 'order.  
 My 'shoes are °too ,tight.

**Interjections**

You can 'borrow my 'Jaguar.  
 I've 'got a 'knighthood.  
 He's an 'M.P. | ,now.  
 It's 'after e'leven.  
 He 'says it's ex'pensive.  
 He's 'only °thirty 'three.  
 He's ,spilt the °whole 'bowlful.  
 ● 'Did you ,finish that 'job?  
 Well why 'can't I ,use my ,fingers?  
 They've 'broken their en'gagement.  
 I 'haven't 'broken my ,leg | 'after 'all.

**Tune****Statements**

- Have you 'heard about ,Pat?
- 'Have a ,sandwich, °Mary.
- Did you 'see any ,lions?
- 'Who °painted ,this?
- 'Who was °top of the ,class?

*Drill*

^Don't, °then. ^Don't ,play, then.  
 ^Make him ,pay. ^Give it to him, °then.  
 ^Let her, °then.  
 ^Do, my ,dear.  
 ^Offer me °one. || ('Then you'll ^know.)  
 ^You ,tell him. || (,You're his ,cousin,  
 °aren't you?)  
 ^Try a ,piece of it.  
 ^Tell them you ,hate it.  
 ^Write to them, in °that case.  
 ^Loosen them a ,bit, then.

^Thank you! || ^Most °kind of you.  
 ^Splendid! || (Con'gratu^lations!)  
 ^Never! || (You ^do sur,prise me!)  
 ^Gracious! || (Is that ,really the °time?)  
 ^Nonsense! || (It's 'very ^cheap.)  
 ^Fancy! || (I'd have 'said he was ^older.)  
 ^Goodness! || ^What a °mess!  
 ^Heavens, °yes! || ^Ages a,go!  
 ^Please, °Eric! || ('Think of your ^manners.)  
 ^There's a °fine ,thing!  
 ^That's a °good ,job!

**Rise-Fall only**

^Yes. || ('Isn't it ^scandalous!)  
 ^Ham! || (I a'dore ,ham.)  
 ^Lots. ^Scores.  
 ^Me. || (^Aren't I °clever!)  
 ^Jane. ^Don. ^Hugh. ^Keith.

## Verbal context

- What was the food like?  
 What did you have to drink?  
 I took ten | at the ninth hole.  
 I've asked Jill to stand in.  
 We've painted the bathroom red.  
 I thought he was a bit dull.  
 Isn't it a bit cold in here?  
 I think I'll have a try.  
 Did you have to wait long?  
 Whose is the new bike?  
 Where are you going for your holidays?  
 Was your car new | or second hand?  
 ● Have you any doubts about it?  
 What's it made of?  
 Well how soon d'you want it?  
 You do know the way, | don't you?  
 Well where shall we hold the meeting?  
 And whose is this, may I ask?  
 Which d'you prefer?  
 Where d'you think you're going?  
 D'you weigh as much as twelve stone?  
 You'll need as little as four yards?  
 ● Is it cheaper by coach?  
 Can you get as many as eight in there?  
 Is it a big house?  
 It'll be absolutely disastrous.

## WH-Questions

- You could surely find the money somewhere.  
 You'll have to accept.  
 ● You pay for it.  
 Someone'll have to go.  
 Well borrow a ruler.  
 Come and see me again.  
 Only one of them is yours.

## Drill

- Grand. Fine. Great.  
 Wine. Gin. Beer.  
 Ten! || (A cricket score!)  
 Jill! || ('Why her?)  
 Red! || (Why that colour?)  
 Dull! || (He certainly was!)  
 Cold! || (It's like an ice box.)  
 You! || (^That's a new idea.)  
 Weeks. Months. Years.  
 John's. Jack's. Tom's.  
 France. Spain. Greece.  
 New. || ('Brand new.)  
 None. || ('None whatsoever.)  
 Gold. || ('Eighteen carat.)  
 Now. || (This very minute.)  
 No. || (I don't.)  
 Here. || (Any objections?)  
 Mine. || (And what's wrong with it?)  
 These. || (^Obviously.)  
 Home. Out.  
 More.  
 Less.  
 Much.  
 Nine.  
 Huge.  
 Quite. || (But what can I do?)

- Where?  
 Why?  
 How?  
 Who?  
 Whose?  
 When?  
 Which?

# Verbal context

## Commands

- 'May I °take this ,newspaper?
- Could I ,manage it, d'you °think?
- 'What °ought I to `do?
- 'How d'you ad°vise me to `get there?
- 'Who are the `flowers ,from?
- (I can 'tie my °own ^tie, ,Daddy.)
- 'Shall we ,dance?

## Interjections

- 'John's got it | ,now.
- You can 'have it °back on `Sunday.
- I've `finished.

I'll intro°duce you ,to him.  
Have you 'seen my °gold ,watch?  
I've 'just got en°gaged to `Sheila.  
'You can `drive | if you ,like.  
'Have a °glass of cham,pagne.

**Tune**



or



## Statements

- He's got 'two `wives.
- Did you ,like it?
- You can 'keep it | if you ,want to.
- They can 'have a °week ,off.
- 'What d'you °think of my °new `dress?
- 'Was it °well ,acted?

# Drill

- ^Do. ^Please.
- ^Try.
- ^Wait. ^Stay. ^Fight. ^Come. ^Go.
- ^Fly. ^Walk. ^Swim.
- ^Guess.
- ^Look. ^Watch.
- ^Let's. || (^That's what we ^came ,for.)

- ^Oh! || (^That's ^different.)
- ^Fine! || (^That's ^plenty ,soon enough.)
- ^Good! || (You were 'quicker than I ex-  
^pected.)
- ^Thanks! ^Great!
- ^Gosh! || ^Gold!
- ^Well! || (—You ^are a ,dark ,horse.)
- ^Right!
- ^Grand! ^Cheers!

## Low Pre-Head+Rise-Fall (+Tail)

- I ^know. I ^know he ,has.
- E^normously. Im^mensely. Tre^mendously.
- You ^are ,kind.
- They ^will be ,pleased.
- It ^does look ,nice. It's ^gorgeous.
- Sur^prisingly ,well. A^mazingly ,well  
acted.

*Verbal context*

Did you 'have a °good ,time?  
'Ever been to °Box 'Hill?

I 'find the re°port en'couraging.  
'Only °three 'pounds I ,paid.  
Will I 'do?  
(I 'wonder he puts ^up with it.)  
I ex'pect you've 'heard about ,Bill.

He won a 'gold 'medal.  
I 'have to be °back by 'Sunday.  
You can 'have it for 'nothing.  
It was 'all °rather a'musing.

I 'met him in 'Oxford ,Street.

I 'made it with°out 'sugar.

I 'did it on my 'own.  
I've 'no 'choice in the °matter?  
You can have what°ever you ,like.  
He 'wishes he could 'come, | ,now.  
Will you 'win, d'you °think?

- "Can you 'manage it a,lone?  
(I 'knew he'd get ,on.)  
'Anyone °get it 'right?  
"Is it too ,late to °give up °smoking?  
"D'you ,really °know the °way?

"D'you know 'Fred ,Harris?  
'How did you ^manage it?  
'Shall we °try the ,crossword?  
,Why don't you 'like it?  
Is it 'my °turn?  
'May I °have some more ,trifle?

*Drill*

A ^marvellous ,time.  
On ^several oc,casions. || It's a ^charming ,spot.  
Ex^tremely en,couraging.  
It's a ^bargain, ,Jack.  
You look ^lovely, my ,dear.  
It's a ^mazing how ,patient he ,is.  
Yes, I was ^very sur,prised. || And ^pleas-  
antly ,so.  
A ^gold one!  
By ^Sunday! || (^So ,soon!)  
For ^nothing! || (^How ,kind!)  
A^musing! || (It was 'downright in^sult-  
ing.)  
In ^Oxford ,Street! || ('What was he °doing  
^there?)  
With°out ,sugar! || ('How did you °manage  
^that?)  
On your ^own! || ('Well ^done!)  
Pre^cisely. || ('No choice at ^all.)  
I ^know I ,can.  
Of ^course he ,does. || But he ^can't.  
I'm ^bound ,to. I'm ^bound to ,win.  
I'm ^sure I ,can.  
I've ^always ,said so.  
We've ^all got it ,right.  
It's ^never too ,late.  
I'm ^positive. I'm ^positive I ,do. I'm  
^positive I ,know the ,way.  
In^deed I ,do. || He's my ^brother in ,law.  
It was ^easy, my ,dear ,chap.  
I've already ^done it.  
I ^do. But I ^do ,like it.  
No, ^mine. No, it's ^Alison's.  
There ^isn't any ,more. || You've ^eaten it  
,all.

*Verbal context*

He's 'going to °get it \mended.

Have you 'got all you ,want?

(What'ever were you ^thinking °of?)

● I 'thought you °didn't \like °spinach.

Well they \said they'd °bring it.

He ,doesn't speak ,French, °does he?

°Why didn't you °bring the \screws?

°Why be so \rude to him?

(I \shouldn't buy ^that.)

'Why didn't you ^tell me?

You don't \have to ac,cept.

I 'don't \want to °play, | \really I °don't.

(I've \not only ^written my °letter.)

It was so ^obvious, | ^wasn't it?

(To'morrow °morning's ^hopeless.)

(It's \useless | ,writing him a ,letter.)

There'll be about \ten, I sup,pose.

I 'doubt whether there'll be \time.

You should at \least have ^drawn the °game.

'Can I have ,ten °bottles of °beer?

'Shall we be in ,time?

It was 'rather \odd, | \wasn't it?

'Can I have a ,word with you?

'Why did you °pay in \cash?

(~I °can't ad,vice you.)

'Shall I °go or ,shan't I?

°Where does he ^get them °from?

'What would \you do a,bout his pro,posal?

'Would you °mind ,helping?

I 'hoped you'd be °here ^earlier.

(It's \not ^my de,cision.)

(I'd ^like to °help.)

*Drill*

I should ^hope °so. || (,He ,broke it.)

By ^no °means. || I want ^lots °more.

I'm sur^prised at you.

On the ^contrary. || I ^love it.

But they ^haven't °brought it.

Of ^course he °doesn't. || You should ^know °that.

I thought ^you'd °taken them.

I just ^felt like being °rude to him.

It's so ex^pensive.

You didn't ^ask me.

No but I'd ^like to.

I ^know you °don't. || But you'll just ^have to.

I've ^posted it.

My ^brother °noticed it. || (And 'he's ^very unob,servant.)

To^night °wouldn't be °soon enough.

A ^telegram wouldn't °reach him in °time.

There'll be ^more.

There most ^certainly °won't be °time.

I should have ^won. || By a ^street.

You can have ^fifty.

We'll be a^head of °time.

It was in^credible.

By ^all °means.

They in^sisted °on it.

It's your ^own re,sponsi,bility.

As you ^like. || It's for ^you to de,cide.

I couldn't ^say. I don't ^know.

I should ig^nore it.

I should be ^glad to.

You should have ^told me.

It's the com^mittee's.

But it's im^possible.

*Verbal context***WH-Questions**

^You must ask him.

I'm 'sending 'Peter | ,this °time.

^That's not the °way to °do it.

You'll 'have to °give them ^some.

(I 'told him he was °being ,foolish.)

I 'couldn't be °more ,angry.

- 'Why should ,you do the °donkey work?

I'll 'send it °to you.

- I'll 'make it ^soon, | I 'promise.

You can have ^one of them.

**Yes-No Questions**

You don't know 'what you're ,talking a°bout.

'I should keep 'quiet a°bout it.

He 'doesn't °want to ,part with it.

It was a 'shame | he ,had to give ,up.

It would be 'nice | to have a ,car.

- You 'ought to a^pologise.

'Arthur had a 'rise | to ,day.

They've 'given him a 'travel °scholarship.

'Jean's going to °wear a bi^kini.

'What price °poor old ^Peter!

I'm 'getting 'old, I'm a°fraid.

- 'Everything's so ^dear.

'What an °odd 'pair they °are!

^If you were ^late | you should a^pologise.

,All ,right. || I'll 'give it to you.

I ^could ,play.

I simply 'don't under,stand her.

'All ,right. || I'll 'have it.

He was 'cross because you 'beat him.

I'm at my 'wits' ,end.

He 'didn't °like their ^attitude.

'That's ^silly. || 'Betty's ^hopeless.

She ^ought to be °able to ,get it.

*Drill*

Why ^me?

Why ^Peter? || ('Why not ^Paul?)

Well ^how, °then?

How ^much, °though?

What ^more could I °do?

But ^why, for ,heaven's °sake?

Who ^else is there to °do it?

Just ^when, if that ,isn't a °rude °question?

Yes but ^how °soon?

Yes but ^which, may I °ask?

Oh ^don't I?

Oh ^would you?

Oh ^doesn't he?

Yes, ^wasn't it?

Yes, ^wouldn't it?

Oh ^ought I, in°,deed?

Is ^that why he's so °cheerful?

Now ^isn't that °splendid!

Won't ^that be a °fine °sight!

Oh ^doesn't he °look ,ill!

Aren't ^all of us °getting ,old!

Aren't po^tatoes a °price!

Didn't ^Janet look a °fright!

But ^was I? But ^was I °late?

D^you ^mean ,that? || Can I ^count on it?

Well ^will you, °then?

Does ^anyone?

D^you ^really °want it?

Is ^that ,all it °was?

Could ^I °help at ,all?

Would ^you have °liked it?

Would ^Pamela be a °better °choice, then?

Yes but ^can she?

*Verbal context*

He ˘may still ˙come.  
 He ˘says he's ˙interested.  
 (It's ˘all very ˙well to ˘criticise.)  
 No ˘that's not the ˙one I ˙want.

**Commands**

'May I ˙help my˙self?  
 I don't ˘really ˙want to ˙go.  
 'This is ˙rather a ˙dreary ˙party.  
 She ˘never ˙answers ˙letters.  
 'May I have a ˙few ˙grapes?  
 He's ˘taken my um˙brella.  
 'Wouldn't you ˙like to ˙fetch it ˙for her?  
 'Can I ˙tell ˙Malcolm?  
 'Would ˙Harris sub˙scribe, d'you sup˙pose?  
 'Don't ˙talk with your ˙mouth ˙full.  
 'Don't look so ˙disap˙proving.  
 'Don't ˙treat me like a ˙baby.  
 ('Most of these ˙sums are ˘wrong.)  
 He's ˘very ˙keen to ˘buy.  
 'Jackson's ˙worse than ˘useless.  
 And the ˙letter from ˙Stevens?  
 ● 'Nobody ˙seems at ˘all ˙keen.  
 She ˘won't do it without ˙being ˘prompted.  
 I ˘ought to in˙vite her.  
 But the ˙purchase tax ˙may come ˙down.

**Interjections**

Did you ˙pass your e˙xam?  
 'Over a ˙thousand ˘pounds we've col˙lected.  
 He's ˙due ˘home | to˙morrow.  
 Will you ˙lend a ˙hand, ˙Tom?  
 'Hullo, | ˙Ted.  
 I've ˙left it at ˙home.  
 'Terry knocked a po˙liceman's ˙hat off.

*Drill*

Is it ˘likely, ˙though?  
 Is he ˘really ˙interested?  
 But could ˘you do ˙any ˙better?  
 Well then is ˘this the ˙one you ˙had in  
 ˙mind?

Yes, ˘do.  
 Re˘fuse, ˙then.  
 Let's ˘go, ˙then.  
 Well ˘phone her, ˙then.  
 Take ˘all of them.  
 Go ˘after him. || And get it ˘back.  
 No, ˘you ˙fetch it.  
 By ˘all means ˙tell him.  
 Sug˘gest it ˙to him.  
 Don't ˘you do it, ˙then.  
 Be˘have yourself, ˙then.  
 Be ˘sensible, ˙then.  
 Take ˘this one, for ˙instance.  
 Then ˘sell it ˙to him, in ˙that case.  
 Dis˘miss him, if he's ˙so unsatis˙factory.  
 Just ig˘nore it.  
 Well give ˘up the i˙dea.  
 Then re˘mind her a˙bout it.  
 Well then in˘vite her.  
 In that case ˘wait a bit be˙fore you ˙buy.

Of ˘course! Of ˘course I ˙did!  
 Good ˘gracious! || A ˘record!  
 How ˘marvellous!  
 With ˘pleasure! Why, ˘certainly!  
 Good ˘evening, ˙George.  
 Well ˘really, ˙Frank! || You ˘are a ˙nuisance!  
 The ˘devil he ˙did!

*Verbal context*

'Hullo, | ,Michael.

The 'front 'wheel came ,off.

- The 'petrol ,tank was ,empty.

I'm 'so sorry I was ,rude.

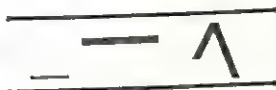
*Note:* All the drills given above with the tune

LOW PRE-HEAD + RISE-FALL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With this feature indicated the last drill in this section would read

— I should ^think so, in,deed!

**Tune**



or



(Low Pre-Head + ) High Head  
+ Rise-Fall (+ Tail)

### Statements

'Have °some?

Did you 'like it?

Are you 'fond of him?

'What was the 'party ,like?

'How °much did you 'get for it?

I can 'get you one, | if you ,like.

— Did you en,joy the °film?

'Was he ,really so °bad?

,What about his 'cabbages?

'Smoked ^salmon! || ('What a ^treat!)

I 'simply ^hated it.

I 'just can't ^tell you ,how much he ,means to me.

'First ^rate. || I 'don't know ^when I've en-,joyed myself so ,much.

'Five °thousand ^pounds. || (^Much more than I ex,pected.)

'That would be ^wonderful.

'Very ^much. || 'More than I ^thought I ,would.

'Abso°lutely ^terrible. || I could 'hardly be^lieve it.

I've 'never seen °anything ^like them. ||  
They're 'simply e^normous.

*Verbal context*

'Didn't you finish it?  
 I got 'two 'hundred 'pounds for it.  
 He weighs 'eighteen 'stone.  
 He's 'emigrating to 'Argen'tina.  
 ● 'Is he getting ,fatter?  
 I 'made this 'cake my'self.  
 We'll have 'coffee in the ,summer ,house.

Catch the 'three o'clock from 'Euston.

'Would you mind 'cleaning the ,windows?  
 'How did your 'party go 'off?  
 'After 'you, ,Cecil.  
 Is 'that your 'last ,word?  
 'Did you com,plain?  
 I should 'ask for a 'rise.

—But ,how did you 'manage it?

(I had a 'letter from 'Frank | to,day.)  
 It's 'abso'lutely ri,diculous.

John 'failed his ,driving test.

● 'Did you 'save ,time?  
 —D'you ,really 'need it?  
 Of ^course he'll ,agree.  
 He said 'only ^he could ,use it.  
 'Would you mind 'lending me a ,hand?

'Why didn't you ^tell me?  
 I'm ex'tremely ,sorry.  
 Jane was 'terribly up,set.  
 'Why not this 'morning?

(It's 'much too late 'now.)

*Drill*

No, it was 'more 'difficult than I'd ^thought.  
 'Two ^hundred! || (As 'much as ^that!)  
 'Eighteen ^stone!  
 'Argen'tina! || ('Why ^there?)  
 'Getting ^fatter! || (He's ^huge!)  
 'Made it your^self! || ('Good for ^you!)  
 'Coffee in the ^summer ,house! || (^How ^nice!)  
 The 'three o'clock from ^Euston! || (But it's ^nearly 'that al'ready.)  
 'That's ^soon ,done.  
 'Very ^well, I'm ,glad to ,say.  
 No, 'after ^you, ,Claude.  
 I'm a'fraid it ^is.  
 I 'certainly ^did. || 'Very ^much so.  
 I most 'certainly ^shall. || Be'fore the ^day's out.  
 There was 'nothing ^to it. || It 'couldn't have been ^simpler.  
 He's 'asked me to go ^out with him.  
 I 'quite a^gree with you. || I 'couldn't a^gree ^more.  
 I'm 'not sur^prised. || He's 'no 'road sense at ^all.  
 I was 'able to 'do it in ^half the ,time.  
 'Yes, I ^do. In'deed I ^do.  
 'That's what ^you ,think.  
 'That's all ^he ,knows.  
 'You're a ^nuisance. || ('Can't you 'see I'm ,busy?)  
 I 'thought you ^knew.  
 I should 'think you ^are.  
 You can 'hardly ^blame her.  
 Because there 'isn't ^time. || We're 'late as it ^is.  
 You should have 'told me be^forehand.

*Verbal context*

I'm 'having my 'house ,painted.

So you 'think I'm dis^honest.

They're 'sending you to 'India.

I 'don't 'like the ,man.

So you 'had to give ^up.

- 'Why didn't you ^call for me?  
(I'm 'not staying ^there a,gain.)

He 'thinks you're a'fraid.

Well 'sometime 'next week, ,then.

(What'ever made you ^take such a ,risk?)

I ,can't 'do it.

(It's ,not a very ,difficult ^game.)

'Hasn't ^Tim ^grown!

'Can I have a ^box of ,matches?

I ^hope we're ^not ^late.

'Have you ,finished it?

D'you 'think there'll be ,time?

'One 'lump | or ,two?

'Read any of 'Hackett's ^books?

'Was it a ,good ^show?

Are you as 'heavy as ^twelve ,stone?

(^Sorry I can't ,help you with ,yours.)

He has a 'good ^opinion of him^self.

'Strange, | 'wasn't it?

- I was 'absolutely ,livid.

'Which ,racquet shall I ,take?

Would you 'keep it or ,sell it?

The 'whole thing's ,stupid.

I'm a'fraid ^Tess will be up^set.

'D'you 'mind if I ,join you?

*Drill*

And 'not before ^time. || It's an 'absolute dis^grace.

'Not at ^all. || The ac'counts ^just don't ^balance.

I 'don't be^lieve you. || I'm 'due for ^three months' ^leave.

You've 'never ^even ^spoken ,to him.

It was 'not like ^that at ^all.

We 'thought you'd al^ready ^gone.

You 'can't even ^have a ^bath when you ,want one.

He can 'think what he ^jolly well ^likes.

I 'don't think you ^quite under^stand. || I 'never want to ^see you a^gain.

It 'wasn't as if you ^hadn't been ^warned.

You 'aren't ^trying.

My 'small ^son can ,play it.

He 'has in^deed.

You can 'have a ^hundred.

We'll be 'far too ^early.

I 'haven't be^gun it.

There'll 'jolly well ^have to be.

I 'usually ^take ^three.

I've 'never ^even ^heard of him.

It was the 'best they've ^ever ^done.

'Very ^nearly thir^teen.

I 'haven't ^finished my ^own.

And he 'doesn't ^hesitate to ^show it.

It was 'absolutely ^unbe^lievable.

I 'don't ^blame you. || It's e'nough to ^make a ^saint ,angry.

You can 'take ^either. I 'don't ^mind.

'I should ^sell it.

'That's what ^I ^think.

'Very ^likely. || She 'often ^is.

'Not at ^all. 'Not in the ^least.

*Verbal context*

He's 'threatened to re'sign.

'How °much should I 'take?

'Which one shall I 'choose?

'When can I ,borrow it?

You 'won't ˇtell anyone, | 'will you?

'Can you °lend us some ,money?

**WH-Questions**

'Don't for°get to °bring your ˇcamera.

You'll 'have to ^pay for it.

(ˇI'm not ,lending him the ,money.)

I 'won't 'hear of your ,buying one.

You were 'quite put 'out about it, ,then.

ˇWould ,Max have a °game?

He's 'rather a 'nuisance.

(I've 'said I'm ,sorry.)

ˇWould you 'mind washing ,up?

If you 'ask ˇme | it's 'worse than ^useless.

It's 'half an °inch too ^big.

So you're 'going to re'sign.

I'm 'terribly ,worried a,bout it.

But we ,may not 'win | ,that way.

,How about 'phoning them?

'How °many d'you ^want?

I 'can't under'stand her.

I 'don't be°lieve a ,word of it.

I've 'never 'seen you so ,angry.

You 'certainly enˇjoy your ,self.

'Where's ,Jane?

I could 'do with 'twice my ,present ,salary.

*Drill*

I 'couldn't °care ^less. || He can 'do what he ^likes.

As 'much as you ^need.

It's 'up to ^you. || You must 'make up your ^own ,mind.

'Any °time you ^like.

'Nobody at ^all. || I 'wouldn't ^dream of it.

I 'wish I ^could. || 'Nothing would °give me ^greater ^pleasure.

'Which ^one?

'What ^with?

'Why ^should I?

'Why ^not, for ,heaven's ,sake?

Well 'who ^wouldn't have ,been?

'Why not ^ask him?

'Why not ^tell him ,so?

'What else ^can I ,say?

'Why can't ^you ,do it? || 'Why should ^I do ,all the ,dirty ,jobs?

'Who asked for ^your ad,vice? 'Who asked ^you to ,stick your ,nose in?

'What °difference does ^that ,make?

'Where did you °get ^that i,dea from?

'Why should it °worry ^you?

'What does it °matter if we ^don't? || (It's ,only a ,game.)

'What's the °good of doing ^that?

'How many can you °let me ^have?

'Who ^can?

'Who ^does?

'How would ^you have ,liked it?

Why 'ever ^shouldn't I?

How on 'earth should ^I ,know?

'Which of us ^couldn't?

*Verbal context*

- I've 'had this °pain for 'days.
- I 'don't think °Bill 'knows.  
'Help me °put it ,right, °will you?  
You 'ought to do °something a,bout it.

**Yes-No Questions**

- I'm 'terribly ,lazy | ,these days.  
,You seem ,very ,busy, °Alan.  
'This is my °new 'watch.
- You seem ,very ,happy about °something,  
°John.  
'Wasn't °Charles a 'bore to,night!  
'Larry will be 'terrible | as °Hamlet.

And 'this is 'Charles, | the 'eldest.

- He 'changed his °mind | at the 'last ^min-  
ute.  
He walked 'right across the ^flower ,bed.  
Shall I 'mention it to ,Freda?  
They're 'not much °good °now.  
You're 'not °really ,leaving, | ,are you?  
'What do 'you think, °Terry?  
She's 'going to °have a 'shot at it.  
'Can we af'ford to ,buy it?  
We could 'try a °pologising.  
It's a °faster ,car.  
We 'can't de°cide this °now.  
It's a 'very in°genious ,plan.  
Per'haps someone'll 'give us the ,money.  
You 'certainly ought to °sit for the e,xam.  
I 'don't know 'how to ,tackle him.  
'Couldn't we ^borrow a ,copy?  
● 'Should we go ,on?  
(°I'm not ,going to ,help him.)

*Drill*

'Why don't you ^do something a,bout it?  
'Why not °write and ^warn him, ,then?  
Why should 'I °suffer for ^your mis,takes?  
'What can ^I ,do? || 'What can °one man °do  
on his ^own?

'Aren't we ^all!  
'Don't I ^know it! || ('Up to my ^eyes!)  
'Is it ^really?  
'Wouldn't ^you be ,happy? || (I've 'just won  
a °hundred ^pounds.)  
'Isn't he ^always?  
'Can you i^magine him! || 'Isn't it ri^dicu-  
lous!  
'Hasn't he ^grown! || And 'isn't he °like his  
^father!  
Isn't that 'just what you'd ex^pect him to  
°do?  
'Wouldn't you °think he'd know ^better?  
Is it 'worth ^while, d'you ,think?  
'Were they ^ever much ,good?  
Now 'is it ^likely?  
'Does it °matter ^what I ,think?  
'Will she suc^ceed, ,though?  
'Can we af'ford ^not to?  
'Would they be con^tent with ,that?  
But 'is it ^any ^safer?  
'Ought we to be dis^cussing it, ,even?  
'Is it °really ^practicable, ,though?  
'Dare we °even ^hope for ,such a ,thing?  
But have I 'any °chance of ^passing?  
'Could we ap°proach his ^wife, per,haps?  
D'you 'know °anyone who's ^got one?  
'Is there °really much ^point in it?  
Is there 'any °reason °why I ^should?

*Verbal context*

'Everyone ap'proves of the i,dea.

**Commands**

'May I take this °last ,cake?

'So far I °haven't had °time.

'Thank you °very ^much.

● 'Which one shall I ,buy?

'This °pen's °useless.

('Don't thank °me.)

But I've al,ready °seen that °film.

°Would I °like it, d'you °think?

°Could you ,help?

'Shall we in°vite ,Pat | or ,Ian?

I °asked him | but he °didn't re°ply.

May I °have some more ,pie?

'May I °turn the ,radio °on?

I °can't go | ,yet. || It's °raining.

'That's a ^silly °plan.

Oh he's ,not such a ,bad °chap.

Praps °you'd °break it to him.

I'm °quite en°joying ,this.

We °ought to stay ^in to,night.

'My head's °terrible | this ,morning.

We °ought to °ask °John.

● It's °not °much of a °cut.

'May I °borrow this ,book for a °while?

I'm °going to ^risk it, | in ^spite of what you °say.

I'm °terribly ,sorry.

*Drill*

But °will they °all ^help? || And °are they °likely to pro°vide the ^money?

'Please ^do.

'Start ^now, °then.

'Don't ^mention it.

'Please your^self.

Well °try a ^different one.

'Thank my ^secretary.

Pre'tend you °haven't, in °that case.

'Try it and ^see.

'You fight your ^own °battles.

'Let's in°vite ^both of them.

Well °ask him a^gain, °then.

'Help your^self. || Take as °much as you ^like.

'Make yourself at ^home.

'Wait until it ^stops, °then.

'You sug°gest a ^better one.

Well °you °mark my ^words. || (He'll °come to °no ^good.)

'You °do your ^own °dirty °work.

Then for °heaven's °sake ^look as °though you °were.

'You stay °in by ^all °means. || ('I'm going ^out.)

'Try taking °more ^water °with it.

Well °go a^head and ^ask him.

Then °don't make °so much ^fuss a,bout it.

'Keep it as °long as you ^like.

'Don't °say I °didn't ^warn you, °then.

'Don't °give it a°nother ^thought.

*Verbal context***Interjections**

I'm 'awfully ,sorry.

'John may 'treat us.

'Sally's °just had 'triplets.

Your 'father looks 'very °well.

I've ,missed my 'turn.

I got 'really ,cross with them.

● 'Thank you °very 'much.

'Will you °say you're ,sorry?

'Hullo, | ,David.

May 'I come ,too?

At 'least he a~pologised.

'Nikki's °not 'coming.

'Can't you °get a ,flat?

He said 'nothing °more a~bout it.

We 'ought to be °going 'home.

You ~will °come, | 'won't you?

~Let ,me °carry it °for you.

I 'won't have °anything; to ,do with it.

He won 'ten °thousand 'pounds.

'Many °happy re°turns of the 'day!

He 'took me °in ^properly.

*Drill*

'No ^doubt! || (But it's 'too ^late for a°pologies.)

'Not ^him! || (He's ^far too °mean.)

'My ^goodness! 'Good ^heavens!

'By ^Jove he °does!

'Serves you ^right! || (You should 'pay more at^tention.)

'Well ^done! 'Good for ^you!

'Not at ^all. || 'Thank ^you.

'Not ^I! || 'On the ^contrary.

Good 'after^noon, °Frank. || (,Bit ,late, °aren't you?)

The 'more the ^merrier.

'So I should ^think. 'So I should ^hope.

'So much the ^better.

If 'only we ^could!

How 'very pe^cular! || ('He was °so ^keen on it.)

The 'sooner the ^better.

With the 'greatest of ^pleasure!

'Thank you °very ^much. || ('That ^is °kind of you.)

'More °fool ^you!

What an ex'traordinary °piece of ^luck!

How 'very °nice of you to re^member!

If 'only you'd °taken some °expert ad^vice!

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+RISE-FALL (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);

(b) the emphatic form of the high head (see Chapter I, p. 37).

With both of these features indicated the last drill in this section would read

~If 'only you'd 'taken some °expert ad^vice!

## 9 The High Dive

### Attitude

In STATEMENTS: appealing to the listener to continue with the topic of conversation; expressing gladness, regret, surprise.

In QUESTIONS: very emotive, expressing plaintiveness, despair, gushing warmth.

In COMMANDS: pleading, persuading.

In INTERJECTIONS: intensely encouraging, protesting.

### Tone marks used in HIGH DIVE drills

**A** Stressed, accented syllables (Nucleus, Head)

[ˈ] High falling to very low pitch.

[ˌ] (i) without Tail: low rising to medium pitch.

(ii) with Tail: low level pitch; the rise is completed by the tail syllable(s).

[ˈ] Relatively high level pitch.

[ˆ] Relatively high level pitch, the same pitch as the *preceding* [ˈ].

[ˆ] Low level pitch, the same pitch as the end of the *preceding* [ˈ] and the beginning of the *following* [ˌ].

**B** Stressed, unaccented syllables (Tail)

[ˆ] Level pitch, never above medium, higher than the lowest possible, and higher than the *preceding* [ˌ] or an *immediately preceding* [ˆ].

### Verbal context

### Drill

#### Statements

- 'Which are 'our ,places?

'Who'd 'help?

'Who can we 'ask?

'How do we 'get there?

'Where could I 'get a ,copy?

'What was she 'like at ,school?

- 'How can we 'get to his ,house?

'What d'you 'do in your 'spare 'time?

'How was the 'game?

'Any i°deas for the 'holiday?

'There's ,yours. || ('Next to 'Peter.)

'Julian's the most ,likely one.

'Jackson's your ,man.

'Frank's got a ,car. || (Perhaps 'he'll °give us a 'lift.)

'Smith's is the ,best °bet.

'French was her ,best °subject.

'Walking's the ,easiest °way.

'Fishing's my ,favourite relax°ation.

'Andrew was the ,winner.

'Scotland would be ,pleasant.

*Verbal context*

'How about °asking 'Jack?  
 'Which d'you recom'mend?  
 He 'only °charged a 'pound.  
 'Isn't he °like his ^father!  
 'Where can we °buy e'nough of them?

And 'what about 'vegetables?  
 'When can you 'come?

- 'Where could we 'sleep?  
 'Where have they 'got to?  
 'Is ,that °Bill?  
 'Which is 'which?  
 (You 'asked when to 'plant them.)  
 I 'haven't °got a 'knife.

'Which 'fuel would you ad,vis<sup>e</sup>?  
 'Why are they so 'cross with me?

- 'I'm from 'Sheffield.  
 I'm a 'bank ,manager.  
 'Where should I 'stay?

D'you 'like my °new ,raincoat?  
 And now 'what about 'fruit?

I 'need a 'hobby.

- 'Who'd 'know about such ,things?
- But your 'sister said 'no.  
 Have you 'ever seen a ,warming °pan?  
 'Where shall we 'meet?

We're 'one 'short | for ,doubles.

- 'Where can I 'get Bra,zilian ,coffee?
- She's a 'pleasant ,girl, | 'isn't she?

*Drill*

'That's what I'll ,do. || ('Good i'dea!)  
 'This one's the ,most ,useful.  
 'That was ,very ,reasonable.  
 'Most people ,tell me ,that.  
 'Selfridge's have got a ,good ,stock. || ('Try there.)  
 'Celery would be ,rather ,nice.  
 'Saturday would be the ,most con,venient °day.  
 'Frances has got a ,couple of ,spare ,beds.  
 Oh 'there's ,Tom. || ('Talking to 'Jane.)  
 Yes 'that's ,him.  
 The 'blue one's ,yours.  
 Well 'now's the ,time.  
 Oh 'here you ,are. || ('Catch hold of 'this one.)  
 Well 'oil's the ,cheapest.  
 Being 'rude won't have ,helped °matters.  
 (.Really?) || My 'mother came from ,there.  
 (.Really?) || My 'brother works for ,Barclays.  
 Well the 'Grand's a very ,comfortable ho°tel.  
 Yes 'I've got ,one like ,that.  
 Well 'pears are ,pretty ,plentiful at the °moment.  
 You know 'painting's ,very re,laxing. || ('Try 'that.)  
 Well 'Allen's the man we ,usually °ask.  
 Oh 'no-one ,listens to ,her.  
 Yes my 'grandma's got ,one of ,those.  
 Well 'my house is the ,most ,central. || ('How about 'there?)  
 My 'cousin likes ,playing ,tennis. || (Shall I 'ask 'him?)  
 Well the 'supermarket's got a ,fresh sup,ply.  
 Yes I 'like ,Barbara.

*Verbal context*

'Take a ,handful.

● 'How's 'Freda ,getting ,on?

● ,Why not 'ask 'Janet?

'Piece 'more, 'Alice?

('Thanks | for the ,copy of his ,new ,novel.)

'How about a 'rubber, 'Tony?

'How about the 'Moonlight So'nata?

● He had at 'least 'two ,helpings.

● Are you 'going by ,car?

You 'don't 'mind not 'coming?

,Why are you so 'miserable?

I've al'ready 'telephoned your ,mother.

'Going out in 'this 'weather?

I had 'five 'years with ,Nelson.

● 'Have some 'more.

Does 'Mary ,know yet?

It was 'Freddie's ,fault.

● It's a 'lovely ,present, ,Dick.

(What 'more can I ,do?)

● 'Look at the 'weather.

'Bill's been pro'moted.

It's an 'excellent ,photo.

Good 'morning, ,George.

'John was the ,winner.

It was 'quite an 'accident.

'Did you ,see 'Arthur?

Yes 'that's ,Ben ,Smith.

—Did you 'call at the ,bank?

She was 'quite ex'hausted by the ,trip.

*Drill*

('Thank you.) || I'm 'fond of ,peanuts.

She's 'dreading her ,driving 'test.

No I'd 'hate to ask ,her a 'favour.

('Yes, | ,please.) || I a'dore your ,fruit ,flans.

I shall en'joy ,reading ,that.

I'd 'love ,that. || I'm 'very keen on ,bridge.

('Lovely!) || I'm 'awfully fond of ,Beethoven.

(I'm 'not sur'prised.) || He's 'mad on ,apple ,pie.

No I 'loathe ,driving at ,night.

('Not at 'all.) || I'd pre'fer to ,stay at ,home.

Oh I 'hate ,getting up ,early.

('Thanks very 'much.) || I ap'preciate your con,cern.

Yes I 'like ,walking in the ,rain.

(,Really?) || I should have 'hated ,working with ,him.

('Thanks.) || I'm 'partial to ,Indian ,curry.

No and I'm 'dreading ,having to ,tell her.

I 'thought ,so.

I 'hoped you'd ,like it.

I've 'said I'm ,sorry.

('Ah ,well!) || I 'thought it would ,rain.

(Oh 'good!) || I 'knew he'd get ,on.

('Fine!) || I was 'sure you'd ap,prove.

(Oh 'hullo, | ,Dick.) || I was 'hoping to ,see you.

Yes I 'heard he'd ,pulled it ,off.

But I 'told you ,not to ,touch it.

Yes and I 'told him about the ,meeting.

('Well, now!) || I 'thought his ,face was fa,miliar.

(—Oh ,dash it!) || I 'knew there was ,some-thing ,else I had to 'do.

Well I 'begged her ,not to under,take it.

*Verbal context*

'No news from 'Peter, I'm a<sub>0</sub>fraid.

- So you've 'heard from a<sub>0</sub>Archie.

- 'Don't inter'rupt, a<sub>0</sub>Jake.

('Won't you °come for a ,walk?)

- Oh 'there you are, a<sub>0</sub>Tony.

'Was it ex'pensive?

So 'you a<sub>0</sub>borrowed my a<sub>0</sub>copy.

'Did you ,see °David?

Not a 'word from 'Alf a<sub>0</sub>yet.

('Do let me ,into the ,secret.)

- I really 'must go | ,now.

It's a mag'nificent a<sub>0</sub>present.

So you en'joyed the a<sub>0</sub>concert.

Per'haps you °misunder'stood him.

(I 'don't want to °hear any ,more.)

He 'played the so'nata rather 'well.

- 'Fred's °answer was 'wrong.

He 'couldn't have been °more 'angry.

'Help? || 'Certainly.

('Don't °try to dis'suade me.)

'Max °came after 'all, then.

'Wasn't it ,tragic about a<sub>0</sub>Jim a<sub>0</sub>Smith!

Jack 'lost his 'temper.

And 'what was 'Tom's re<sub>0</sub>action?

- It's 'sheer °highway 'robbery.

'What an 'appetite he's a<sub>0</sub>got!

I've ac'cepted your a<sub>0</sub>parents' invi,tation.

*Drill*

And he 'promised he'd a<sub>0</sub>write at the week-end.

Yes and he 'told me you'd be a<sub>0</sub>dropping in to ,see me.

I 'beg your ,pardon. || (I 'thought you'd 'finished.)

I 'know you'd en,joy it.

('Hullo, | ,Alf.) || I 'hope I'm a<sub>0</sub>not ,late.

I for'get how a<sub>0</sub>much he ,paid for it.

I 'do hope you a<sub>0</sub>didn't ,mind.

Yes he 'knows you'll a<sub>0</sub>be a bit ,late.

Oh I 'wish he'd a<sub>0</sub>make up his ,mind.

I 'promise not to a<sub>0</sub>tell anyone ,else.

( 'Good,bye, then.) || I 'do hope you have a a<sub>0</sub>comfortable ,journey.

I'm 'glad you ,like it.

Yes I was a'mazed how ,good it °was.

No I'm 'sure he said ,Tuesday.

I'm 'tired of ex,cuses.

And I felt 'sure he'd make a ,mess of it.

(,Funny!) || He was 'sure he'd a<sub>0</sub>got it ,right.

I'm sur'prised he a<sub>0</sub>felt like ,that.

('Thanks.) || I was 'sure I could a<sub>0</sub>count on ,you.

I'm de'termined to a<sub>0</sub>carry on.

Yes we were 'thankful he a<sub>0</sub>changed his ,mind.

Yes I was 'shocked to a<sub>0</sub>hear that he'd ,died.

('Oh ,dear!) || I was a'fraid he'd a<sub>0</sub>do some-thing ,silly.

He was an'noyed at being a<sub>0</sub>kept ,waiting.

I'm 'sorry you a<sub>0</sub>feel it's a<sub>0</sub>too ex,pensive.

I'd be a'shamed to eat as a<sub>0</sub>much as ,that.

They were de'lighted you'd be a<sub>0</sub>able to ,manage it.

*Verbal context*

Your 'cooking's quite 'good, | ,really.

Oh 'there you are, ,Peter!

(Yes he 'told me at the 'meeting.)

'Any re'ply from 'Brown?

('Shall I 'change your ,library books °for you?)

Did they 'have any ,luck?

'How're you °getting 'on?

('Don't ,offer to ,help him.)

'Where are you 'off to?

We 'can't 'leave till 'Tuesday.

'Trust 'you to do ,something ,silly.

● I'm 'so ,sorry.

'Shall I go °back for it ,now?

I feel 'very ,bad about it.

(Let 'me have a ,shot at it.)

('Go ahead and 'ask him.)

But he ,says he'll re'sign.

(Good 'morning. || 'Do sit ,down.)

John 'sounded so 'cross.

I feel 'terrible a,bout it.

What'ever ,next, I'd ,like to ,know!

A 'right mess 'you've made of ,things!

(Please say ,yes.)

'I ,broke it, I'm a,fraid.

I'll 'do it °right a'way.

● 'But ,why didn't you 'tell me?

'What's the 'matter, ,May?

'Hul'lo? || 'Who's 'there?

(I'll 'have to ,go, | I sup,pose.)

*Drill*

Well I'm 'grateful for those ,few ,kind ,words.

I'm 'sorry I couldn't ,get here any ,earlier, °John.

I'm sur'prised he ,didn't ,mention it to ,you at the ,same ,time.

Yes he's ac'cepted your ,offer.

I've 'got to change my ,own. || (They're 'over'due.)

Yes they've 'found that ,bottle of ,acid.

I've 'finished ,painting the ,kitchen.

He in'sists on ,doing it by him,self.

(To see 'Frank.) || I 'shan't be ,long.

Well it 'can't be ,helped.

But I 'couldn't ,help it.

It 'doesn't ,matter. || There's 'no real ,harm done.

No I 'shouldn't ,bother.

But it 'wasn't ,your fault.

It 'shouldn't take ,long.

I 'don't think he'll ,mind.

Oh I 'shouldn't take him ,seriously.

I 'won't ,keep you a ,second.

('Don't ,worry.) || He 'doesn't ,really ,mean it.

But you 'mustn't ,let it up,set you.

You 'needn't pre,tend to be ,so sur,prised. ||

(You've ,known all a'long.)

I 'do a,pologise.

I 'do so ,want to ,go.

(,Really, ,John!) || You 'must ,try to be ,more ,careful.

Thank you 'so ,much.

I'm 'so ,sorry. || (I ,thought I 'had.)

Oh I'm 'so ,tired.

It's 'only ,me. || ('Jonathan.)

But it's 'such a ,bore.

*Verbal context*

He's 'failed, | I'm a ,fraid.

So he 'had to 'wait a few ,minutes.  
How 'are you, ,Bill?

He's 'getting 'better.

You can 'borrow it 'any ,time.  
'How did he °come to 'break it?  
He's 'very disap,ointed.  
(\*Don't stop 'now.)  
,What's °happened to 'Jill?

- You ,don't ,mind, °do you?  
,What was that 'noise?  
'Isn't °Frank 'tiresome!

(□ Why ,don't you ,go?)  
It was a 'terrifying ex,perience.

'Will he be all ,right?  
(\*Please write it ,down for me.)  
D'you 'need it at ,once?  
,How did 'this get ,broken?

It's 'all so dis'couraging.

- 'Thanks for in'viting me.  
(Are you 'sure there'll be e'nough?)  
(He's a 'wonderful old ,chap.)  
(\*Keep ,trying.)  
So you 'called on ,June.

- 'Sorry I ,haven't re,turned it.

You'll 'have to °wait a bit 'longer.  
It was a 'real 'mystery.

*Drill*

I'm not a 'bit sur,prised. || (He ,didn't  
work 'hard e,nough.)

Yes and he was 'so an,noyed.  
(\*Rather 'poorly.) || I've got a 'shocking  
,cold.

I'm 'so re,lieved. || I've been 'terribly  
,worried.

That's ex'tremely ,kind of you.

It was 'quite an ,accident.

Oh he'll 'soon get ,over it.

We 'still need some ,more.

It's 'always the ,same. || She's 'never on  
,time.

No I 'quite under,stand.

(\*Don't ,worry.) || It was 'only a ,firework.

Yes I thought he'd 'never stop ,grumb-  
ing.

I'd 'gladly sit ,in for you.

I 'do feel ,sorry for you. || I know 'just what  
it's ,like.

Yes there's 'nothing to ,worry about.

I've got 'such a ,shocking ,memory.

No 'any time'll ,do.

I'm 'terribly ,sorry about it. || (I 'dropped  
it.)

I know e'xactly how you ,feel.

We were 'so glad you could ,make it.

I'd 'willingly ,fetch some ,more.

He 'still does a ,full day's ,work.

It's 'just a ,matter of ,practice.

Yes and she was 'very ,pleased with the  
,present I °brought her.

That's 'quite all ,right. || I'm in 'no par-  
ticular ,hurry °for it.

But I've al'ready been ,waiting a ,year.

Yes I've 'often ,wondered how he ,did it.

*Verbal context*

I 'wish he'd 'mind his own ,business.

'What °made him so 'angry?

- It's an 'abso°lute 'scandal.

'You ,tell her.

(Why 'shouldn't he ,go to the ,match?)

'Any sug'gestions?

I can see 'two men at the ,bar.

'Who can we °get to stand 'in?

'Who are 'you?

'Which would 'you ,buy?

- 'How do we 'get there?

- 'Where shall we go 'this year?

(Why 'do we in'vite the ,Greens?)

Well 'how about 'Julia?

'Don't you °get a bit ,lonely?

('Don't invite 'Robinson a ,gain.)

- 'How did your 'holiday ,go?

'How can you 'eat such ,stuff?

'David'll be ,here | to ,morrow.

Was the 'meal any ,good?

'What upset the 'Smiths?

('Lend me your ,scissors, °will you?)

He's 'over 'ninety, | I ,gather.

(We 'need a 'skeleton.)

*Drill*

But he was 'only ,trying to ,be a bit ,help-ful.

I 'only asked ,how much he ,paid for the °house.

There's 'no need to ,get so worked ,up about it.

No I'd 'much rather you ,did it your ,self.

He 'needs a ,bit of ,relax ,ation.

The 'roast 'lamb's very ,nice, sir.

Well the 'tall 'dark man is ,Tom's ,brother.

Well 'Joan 'Bennett plays a ,reasonably ,good ,game.

'Barry 'Jones is my ,name.

Well I think 'Andrew 'Harrod's are the ,best ,value for ,money.

'Going by 'underground would be the ,quickest.

'Somewhere in 'Devon would make a ,pleasant ,change.

I 'can't 'bear ,Alice.

No I 'don't 'fancy asking ,her a °favour.

No I 'quite 'like ,being on my ,own.

I 'can't 'stand people who ,smoke during ,meals.

You know, I 'quite en'joyed ,camping.

Well I'm 'rather 'fond of ,jellied ,eels.

('Good!) || I've been 'looking 'forward to ,meeting ,him.

Yes I 'rather 'liked Joan's ,continental ,cooking.

Well they 'didn't 'like having to ,wait such a long ,time.

I just 'can't 'think what I've ,done with ,mine.

('Never!) || I'd 'no i'dea he was ,that old.

But I've 'no i'dea where to ,get one.

*Verbal context*

'How about 'asking 'Tim?

My 'tulips got 'first 'prize.

- He's ac'cepted your ,offer.

He just 'cut me 'dead.

—Do they ,know about it 'yet?

'Will you make a ,fourth?

'Will you ,lend me a 'couple?

'Have a ciga'rette, 'Max?

(I've 'scrubbed and ,scrubbed.)

- Can you 'let me have 'six of the ,large 'glasses?

- —Haven't you ,read that 'article?

('Can I 'borrow your ,rubber?)

**WH-Questions**

'Can't you work it 'out for your ,self?

It was 'my ,treat.

Did you 'call, 'Frank?

('So sorry to ,hear you were un ,well.)

I'm 'so up ,set, 'Daddy.

[Pouring a guest a cup of coffee]

You owe me 'ten ,pounds.

Your 'cap? || It's 'here ~somewhere.

,How 'big did you 'say it was?

- I 'have to go 'out | ,now.

(I'm 'so glad you could ,come.)

(You ,said you 'would go, | ,yesterday.)

He 'knows, | ap ,parently.

'Sorry I'm ,late.

*Drill*

(,Good i'deal) || I 'hadn't 'thought of ,asking ,him.

('Well 'done!) || I 'didn't 'know you were so ,good at 'gardening, 'Jim.

(,Really?) || I 'didn't 'dream he'd ,take me ,seriously.

(,Really?) || I 'can't under'stand his be- ,having like ,that.

Yes I've 'just 'told ,Peter. || (And 'he's 'going to tell 'Frank.)

I 'don't 'play ,bridge.

(~Sorry.) || I've 'only 'got ,two.

(~No, | ,thanks.) || I've 'given 'up ,smoking. But I 'just can't 'shift this ,stain.

(~Sorry.) || I 'haven't 'got ,many of ,them.

No I 'don't 'often 'see the ,Times.

I 'seem to have mis'laid ,mine.

(Oh 'come ,on.) || 'What's the ,answer?

(No 'really.) || 'How much ,was it?

Yes 'what's the ,time, 'please?

'How d'you ,feel, 'Martha?

'What's the ,matter, 'darling?

'How d'you ,like your 'coffee? || ('Black or ,white?)

Just 'how d'you make ,that out?

('Don't play the ,fool.) || 'What have you ,done with it?

Oh 'why don't you ,listen, 'Charles?

'When will you be ,back, d'you 'think?

'What'll you have to ,drink, my 'dear?

'What's made you ,change your ,mind?

Now 'who on ,earth could have ,told him?

Oh 'why can't you ,come on ,time for 'once?

*Verbal context*

He's 'broken his 'right leg | ,this time.  
(First he says ,one thing, | ,then  
a'nother.)

(I've ,lost Bill's 'watch.)

- ,Three 'thousand he ,paid for it.

Not a 'single ,penny will I ,give.

(Look at the ,mess you've ,made.)

**Yes-No Questions**

Perhaps 'I could ,help.

(You can 'still make it in ,time.)

- 'Come and have a ,game, °Phil.

I tell you I 'won't ,listen.

'Lost °something, °Ron?

You 'will come ,with me, | 'won't you?

You 'owe me a 'pound.

You look 'worried, °Peggy.

'May I °have another ,bun?

,What d'you want 'now, °Jean?

**Commands**

It's 'all so de'pressing.

,What's the 'matter?

I've got a 'very sweet ,tooth.

(But it's a 'nice ,pudding.)

- I'm a'fraid I've 'lost it.

Why 'should I a,pologise?

('Sorry I for, got your ,birthday.)

'Quickly.

*Drill*

'Why is he ,always so un,fortunate?

'How am I to ,know what he ,really °thinks?

What 'shall I ,do, °James?

When 'will the ,poor ,fool learn ,wit?

How 'can you be ,so hard,hearted, °Father?

When 'are you going to ,learn to ,wipe your  
,shoes?

'Do you ,think you ,could?

'Won't you ,change your ,mind?

'Will you stop ,bothering me? || 'Can't you  
see I'm ,busy?

'Must you ,be so ,obstinate?

Yes 'have you ,seen my ,cheque book  
'anywhere?

'Can't you ,go by your, self for °once?

'Would you mind ,waiting till ,Friday?

'Would you mind ,telling me the ,time? ||  
(I've an ,awful °feeling I'm 'late.)

'Do you really ,think you can ,eat it?

'Can I have a ,nother piece of ,toffee?

'Cheer ,up. || (It 'can't last for 'ever.)

'Be ,careful. || (You ,nearly 'hit me | with  
,that.)

'Go ,easy with the °sugar. || ('That's ,all  
we've 'got.)

'Eat it ,up. || ('There's a ,good ,boy.)

'Never ,mind. || (I've 'got a ,nother one.)

'Have some ,sense. || (It's the ,only thing  
you 'can do.)

'Do for, give me.

'Wait a ,minute. || (There's 'no ,hurry.)

*Verbal context*

We can have ,one more °game, | 'surely.

'Lend me a ,pound, °Max.

'What's all the 'knocking a,bout?

I'll have 'nothing to ,do with it.

I'm 'almost °ready.

- 'What's up°setting 'you?

He ,said he'd 'sue me.

I'm 'dreadfully disap,ointed.

- I really 'must go | ,now.

'Shall I °get you some ,more?

It's my e'xam | to,morrow.

Oh it's 'awful. || I can't 'bear it.

**Interjections**

Will you 'call at the ,chemist's °for me?

I ,thought I °asked you to °make up the 'fire.

[Coming across something totally unexpected]

I've in'vited him for 'tea.

- 'See you on ,Friday.

You can 'stay if the ,others °do.

I'm de'termined to °carry on.

'That's the 'second time he's °failed.

- We go 'that way.

And we'll have a 'new ,carpet.

I 'lost, | I'm a,fraid.

*Drill*

'Have a ,heart, man. || (I'm ,dead 'tired.)

'Don't be ,silly. || ('I'm broke, | 'too.)

Oh 'don't just ,sit there. || 'Open the ,door.

Now 'do be ,reasonable, °Charles.

'Please hurry ,up. || (We're al'ready 'ten minutes °late.)

'Do shut the ,door. || (There's 'such a ,draught.)

'Don't take °any ,notice °of him. || (He 'always °talks like ,that.)

'Don't let it °get you ,down.

Oh 'please ,stay a little ,longer.

No 'please don't °bother on ,my ac°count.

'Let me know °how you get ,on. || (I'll 'keep my 'fingers °crossed °for you.)

Now 'don't take it °too much to ,heart.

'All ,right. || ('On my way 'home °do?)

'All ,right. || ('Don't go ,on a°bout it. || I was 'just ,going.)

'Hul,lo. || (,What's 'this?)

'Jolly ,good! 'Good ,show!

'Right you ,are. 'Right,to.

'Fair e,nough.

'That's the ,stuff! 'That's the ,spirit!

'Poor old ,Peter! || (He'll 'never ,make it.)

'Half a ,minute. || (,How d'you 'know?)

'Just a ,second. || (,Where do we °get the 'money?)

'Jolly hard ,lines! 'Better luck ,next time!

# 10 The Terrace

## Attitude

In ALL sentence types: (in non-final word groups) marking non-finality without conveying any impression of expectancy.

In STATEMENTS AND INTERJECTIONS: (in final word groups) calling out to someone as from a distance.

## Tone marks used in TERRACE drills

**A** Stressed, accented syllables (Nucleus, Head)

[>] Mid level pitch.

['] Relatively high level pitch.

[°] Relatively high level pitch, the same pitch as the *preceding* ['].

**B** Stressed, unaccented syllables (Tail)

[>] Mid level pitch, the same pitch as the *preceding* [>].

**Tune**



**Mid-Level (+Tail)**

## Verbal context

### Statements

>First | I 'cleaned my 'shoes.)

(Are you ,still °eating that °chocolate?)

(It's 'no use °ringing ~John.)

(Why,ever °give him 'six?)

'What are the 'photos ,like?

Well 'what about 'Smiths?

'Alan says 'you ,broke it.

But I ,only ,did it ,once.

(What's 'your ,coffee ,like?)

● Let's ~hope ,so.

(Ask 'Chris to trans,late it.)

If 'only he'd °stop 'talking | and 'do ,some-thing!

('Don't let's °stop for ~tea.)

('Don't °bother with those °papers ~now.)

## Drill

>Then | I went 'out for a 'walk.

>Soon | you 'won't have °any 'left.

>John | is a 'way on 'holiday.

>Six | is 'far too ,many.

>Some | are 'very °good in'deed.

>Theirs | are 'far too ex'pensive.

>That | is a 'downright ,lie.

>Once | is 'once too 'often.

>Mine | tastes 'much too 'sweet.

>Hope, | that's 'all you 'can do.

>French, | he's 'very 'good at.

>Talk, | that's 'all he 'ever ,does.

>Tea | we can 'have when we get 'home.

>Those | you can 'take 'any time.

## Verbal context

'Will you °have a 'beer, °Peter?

—D'you ,like your °job?

'What d'you °do on 'Saturdays?

'Why not 'buy a ,house?

('What's the 'matter, °Andrew?)

(I 'borrowed 'Jim's | to be,gin with.)

'How °often d'you 'play?

How on ,earth did you 'manage?

(No, it 'can't have been ~yesterday.)

And 'what did 'Len ,say?

- How's 'Tim be,aving?

(At >first | I a'greed to ,help.)

'Here you ,are. || 'Twenty.

('Let's ask 'Alec to ,play.)

What's your 'brother's °,pinion?

I thought 'everyone had been ,told.

'Why do 'you play ,squash?

But you're so ,very 'clever.

- But he ,only ,gave me ,ten ,pounds.

('Jane's re°turning to'day.)

,Why not °go by 'air?

'How did you get 'on with the °,Martins?

## Drill

(°Yes, | ,please.) || >Beer | I can 'drink at  
'any ,hour of the ,day.

>Sometimes | I 'hate it.

>Often | I 'go to a 'football ,match.

>Frankly | I 'can't afford to.

>Lately | you've 'hardly °played at 'all.

>Finally | I 'bought a ,pair.

>Generally, | at least 'twice a ,week.

>Fortunately | I'd got a 'couple of 'spare  
ones.

>Yesterday | I stayed 'in all ,day.

>Naturally | he was 'quite 'pleased.

>Recently | he's been 'very con'siderate.

>Afterwards | I 'thought 'better ,of it.

>Twenty | is 'far too ,many.

>Alec | is 'rather 'good at the ,game.

>He thinks | we 'ought to go a 'head.

>John says | he knew 'nothing a,bout it.

>I play | to 'try to °keep 'fit.

>Flattery | will 'get you ,nowhere.

>Some °people | 'don't know °when they're  
well 'off.

>Antony | will be 'back on 'Tuesday.

>Air °travel | I find 'so 'frightening.

('Very 'well.) || >Henry °Martin | I've 'met  
°somewhere be'fore.

Tune



**Low Pre-Head + Mid-Level  
(+ Tail)**

## Statements

Will it 'help, d'you °think?

'See anything of ,Tom °nowadays?

Indi>rectly | it 'certainly 'will.

Oc>asionally | I run 'into him on the  
'train.

# Verbal context

'Don't tell ˘Greta.  
'Didn't he ˚come from ˘Somerset?  
'Where's ˘Arthur?

'Couldn't you ˘help a ˚bit?  
So he's 'giving ˘up ˚smoking.  
(Hard ˘luck, ˚John.)

'What did you ˘think of it?  
But you ˘said he was ˘married.  
Oh ˘don't ˘worry him a˚bout it.  
Yes, we've been 'playing ˘bingo.

- I'll ˘give him | a 'piece of my ˘mind.
- Jane's for'gotten her um˘brella.
- 'Fancy ˚Max a˘pologising!

'How about to˘morrow?  
'How about ˚asking the ˘Jacksons?

(No, 'no po˘tatoes, ˚thank you.)  
(Mr. ˘Jones | I 'don't get ˘on with.)  
So he's 'reading ge˘ography.

## WH-Questions

It's ˘only a ˘temporary ˘job.

(Your ˘references | are 'really ˘excellent.)  
He's 'living in ˘Sunderland.  
What a 'difficult situ˘ation!

- But I 'get so ˘airsick.  
Anything ˘else you ˚want to ˚know?

'Any sug˘gestions?

# Drill

Un˘fortunately | she al˘ready ˘knows.  
O˘riginally | I be˘lieve he ˘did.  
By ˘now | he should be ˘on his ˚way to  
˘Leeds.

At ˘present | I'm 'far too ˘busy.  
Since ˘Easter | he 'hasn't ˚smoked at ˘all.  
For a ˘moment | I 'thought you'd suc˘  
˘ceeded.

For the ˘most part | it was 'very ˘good.  
For a ˘long time | I 'thought he ˘was.  
If ˘you can ˚do it | 'so can ˘he.  
What you ˘see in the ˚game | I just 'can't  
˘think.

I ˘hope | you'll do 'no such ˘thing.  
Yes, she ˘left | in 'such a ˘hurry.  
He a˘pologised | because he 'jolly well ˘had  
to.

To˘morrow | will be 'too ˘late.  
The ˘Jacksons | are the 'very ˘last people to  
˚ask.

Po˘tatoes | make me 'put on ˘weight.  
But his ˘sister | I 'like e˘normously.  
Yes, ge˘ography | he's 'pretty ˘good at.

E˘ventually | 'what sort of ˚job would you  
˘like?

And now ˘finally | 'when can you ˘start?  
O˘riginally | 'where did he ˘hail from?  
As a ˘friend | 'what would you ad˘vise me  
to ˘do?

In ˘that case | 'why not ˚go by ˘train?  
For the ˘record | 'what's your ˘home ad˘  
˚dress?

On ˘Saturday | 'how about ˚going to the  
˘theatre?

*Verbal context*

(He 'may not 'want to ,play.)

'Jack can't 'make it, I'm a,fraid.

'Why not hang °on till 'Christmas?

- In'vite him a°gain in 'January.  
So you re'fused his ,offer.

I 'really 'need it | ,now.

'Take it °back to 'Harringtons.

But a ,letter °takes so 'long.

- I'm not ,very °interested.

**Yes-No Questions**

- Well, 'what time, ,then?  
'Have a ciga,rette.

'All ,right. || I'll 'come.

It 'doesn't °matter a 'bit.

It 'costs about °twenty 'pounds.

'I can't ,do it.

'When would you °like me to 'start?

(Lunch 'won't be °ready till 'one, I'm a,fraid.)

Yes, I'm 'quite ,willing to be ,on the com-,mittee.

I shall 'like ,using the ,new ,mower.

*Drill*

And in 'any °case | 'how d'you °know he'll turn 'up?

With 'Jack a°way | 'how shall we 'manage?

By 'Christmastime | 'how °much of it will be 'left, d'you ,think?

But in 'January | ,where will he 'be?

In 'my po°sition | 'what would 'you have ,done?

Since you 'need it | 'why not °ask him to re'turn it?

And when I 'get there | 'who shall I ,ask for?

Well if it's 'urgent | 'why don't you 'wire him?

If 'that's how you °feel | 'why °bother about it at 'all?

Shall we say 'ten | or 'ten ,thirty?

Is that your 'last | or have you 'got a°nother ,packet?

Can you come to'day | or 'must it be °next ,week?

D'you 'mean that | or are you 'just being ,nice a,bout it?

Is that 'reasonable | or d'you 'think it °too ,dear?

In 'that case | shall 'I have a ,try?

If it's con'venient | 'can you start °early on ,Wednesday?

In the 'meantime | 'would you °care for a ,drink?

And when 'necessary | 'would you °act as ,secretary?

If you're 'so keen | would you 'like to cut 'my grass | 'too?

*Verbal context*

I 'don't know about 'Tuesday.

- He's 'promised it for Ju'ly.

I'm to call 'back at 'lunchtime.

'Why not °try 'Bennetts?

- It'll be 'difficult, you °know.

**Commands**

(She'll 'tell you 'soon, | I'm 'sure.)

- 'When d'you 'want me?

I shall be 'going there 'sometime.

So you're ex'pecting 'Thomson.

'Can I °stay a bit 'longer?

'Any sug'gestions, °George?

And 'what about 'Thursday?

And 'how's the 'skirt?

(Oh there's 'no real 'harm done.)

(I'll 'send you a °better one 'later.)

- 'Which °car shall I 'use?

'What would 'you ad'vise, °Allan?

It 'isn't very at'tractive, | 'is it?

- Won't 'forty be e,nough?

(I'll 'get a °new one 'soon.)

('Don't stand °any of 'his °nonsense.)

'How °many shall I 'give him?

*Drill*

Well if 'that's no °good | 'can you °manage  
'Wednesday?

Ju'ly, | will 'that be 'soon enough, d'you  
°think?

By 'lunchtime, | 'will it be 'ready, d'you  
sup,pose?

But 'Bennetts, | 'are they an ef'ficient °firm?

But do 'you | con'sider it °worth 'trying?

Till 'then, | pre'tend you know °nothing  
a,bout it.

If you 'can, | come 'right a'way.

Well when you 'do, | 'go by 'train.

Yes and when he ar'rives, | 'show him °in  
im,mediately.

By 'all means, | 'stay as °long as you 'wish.

At 'Whitsun, | 'let's have a °week in  
'Paris.

On 'Thursday, | 'let's stay at 'home | and  
'watch 'television.

For 'my taste, | 'cut it a °bit 'shorter.

But in 'future, | 'mind your own 'business.

In the 'meantime, | 'make the °best of 'this  
one.

If you've a 'choice, | 'use the °old 'mini.

Since you 'ask me, | don't have 'anything to  
'do with it.

If you dis'like it, | 'don't 'have it.

To be on the 'safe °side, | 'take °one or two  
'more.

But for the time 'being, | 'make °do with  
that 'old thing.

If 'necessary, | 'write to his 'boss a,bout  
him.

If 'possible, | 'give him a °couple of 'dozen.

*Verbal context*

But he was ex<sub>2</sub>tremely of<sub>2</sub>fensive.

'Can I bring <sub>2</sub>two °guests?

You must 'do it 'my way.

*Note:* All the drills given above with the tune

LOW PRE-HEAD+MID-LEVEL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With this feature marked the last drill in this section would read

—If >that's how you °want it, | 'don't ask <me to °help a<sub>0</sub>gain.

**Tune**

*Drill*

In the >circumstances, | 'don't take °too much <notice.

As far as >I'm con°cerned, | bring as 'many as you <'like.

If >that's how you °want it, | 'don't ask <me to °help a<sub>0</sub>gain.

**(Low Pre-Head+) High Head  
+Mid-Level (+Tail)**

**Statements**

What re<sub>2</sub>action did you °get?

'Where shall we <'eat?

But 'isn't it ex<sub>2</sub>pensive?

'How did you get <'on?

But <where does he °get the <'money?

● 'Won't you °have some °coffee?

'Which °month would you pre<sub>2</sub>'fer?

'Why not °travel over<'night?

'Now °what have you been °up to?

● 'Shall we go to<day?

—Didn't you <see °John?

'John and >George | seemed 'rather <'keen.

The 'Fox and >Hounds | does a <'splendid °lunch.

No, the 'cheapest >seat | costs 'less than a <'pound.

'Playing °chess with >John | is 'quite an ex<'perience.

'Where he °gets the >money from | is 'no con°cern of <ours.

(No, | <thanks.) || 'Drinking °coffee at >lunchtime | 'makes me so <sleepy.

'June or Ju<'ly, | it's 'all the <'same | to <me.

'Sleeping on a >train | I 'find im<'possible.

I sup'pose I ought >really | to make a 'clean <breast of it.

No, it would 'probably be >wiser | to 'wait till <'Saturday.

No, by the 'time I >got there | he'd <'gone.

*Verbal context*

'Won't you ,really °have one?

'Didn't Fred ex,plain it °to you?

'What d'you °think of my `painting?

You ,will °come, | ,won't you?

But he al,ready `knows.

(I don't ˇwant to ,ask her.)

I 'thought you °didn't `drink ,coffee.

'What was `Frank's re,action?

● But I ,thought you'd `like one.

**WH-Questions**

He 'missed the `train.

You 'owe me °ten `pounds for it.

'When °ought we to `leave?

'What would `you do, ,Gerry?

He `did ,know. || I 'told him my`self.

But he ,may re`fuse.

Oh ,he'll °contact `you.

● It's ,so ex`pensive.

To be ˇfrank, | I'm 'not very `keen on  
°porridge.

'Let's get a °new `car.

D'you 'think we'll °pull it ,off?

*Drill*

Well 'since you in`sist, | °I ,think I `will.

Yes but 'what he was `getting at | I simply  
'couldn't make ,out.

If you 'don't mind my `saying so, | it's a  
'terrible `mess.

As 'far as I can `see, | I 'shan't be `free.

'All the `same, | you'd 'better con,firm it  
°with him.

But 'sometime `soon, | I shall `have to.

As a 'general `rule, | I 'don't.

'Not un`naturally, | he 'didn't °like it a `bit.

As a 'matter of `fact, | I've al`ready got `two.

For 'heaven's `sake, | 'what's he °going to  
`do?

With 'all °due res`pect, | 'how d'you make  
`that out?

So as to 'get there `early, | 'how about  
°travelling over`night?

In 'view of °all the `circumstances, | 'why  
don't you °start a`gain?

'If that's `so, | 'why did he com`plain that  
he `didn't?

Sup'posing he `does, | 'what `difference  
will it ,make?

Yes but in 'case he for`gets, | 'what's his  
`phone ,number?

Pro'vided you can af`ford it, | 'what does it  
`matter ,how much it ,costs?

If you 'didn't `want it, | 'why didn't you  
`say so?

If you 'don't mind my `asking, | ,where's  
the `money ,coming from?

Since 'Fred and `Tom are °willing, | 'what's  
to `stop us?

*Verbal context*

I 'like them 'both.

('Let's carry 'on.)

D'you 'like my ,suit?

We shall 'have to a'bandon ,that i°dea.

- He 'fooled >me | com'pletely.

'Isn't that °man a ,fool!

He gave us a >week | from the 'date of his  
'letter.

I was 'foolish to 'try.

What an ex'traordinary ,party!

- 'How shall we 'feed them?

He was 'cross a,bout the ,bill.

(It's a'bout the 'play we're °doing.)

I 'must get °rid of this °colour 'television.

I feel 'so ,sorry for him.

(I'm 'clearing this ,cupboard.)

**Yes-No Questions**

'Shall we ,go now?

'Frank's got a °new 'car.

Shall we 'go?

'John's °taking them | in his 'car.

*Drill*

But 'if you °had to >choose, | 'which would  
you pre'fer?

When 'all is °said and >done, | 'what have  
we °got to 'lose?

If it's 'not a °rude >question, | 'how much  
did you 'pay for it?

But 'why was >Charles | so 'violently op-  
'posed to it?

'How could >you | with 'all your ex'peri-  
ence | be 'so °taken ,in?

'How in the >world | did we 'never °realise  
it be,fore?

'When was the >letter | 'actually 'dated?

'Why did you >do it | if it 'wasn't 'necessary?

Who'ver was that >girl | with the 'purple  
,hair?

'Why don't you en'courage them °all | to  
'bring 'sandwiches?

Well 'who can >blame the °man | for  
'wanting his 'money?

'Where's the °best 'place | to 'hire ,cos-  
tumes ,from?

What'ver °made you >think | you could  
'possibly a,ford it?

'When did you °first >know | that his >wife |  
was so 'terribly ,ill?

Now 'which of these °various >bottles |  
d'you 'really °want to ,keep?

Well 'are you >sure | you 'know the ,way?

'Did he 'say | 'how much he ,gave for it?

'Don't you >think | it would be 'wiser to  
'wait a ,while?

D'you 'think he >knows | 'how to ,get there?

## Verbal context

What's the 'matter, 0Peter?

I 'shan't be 'free, I'm a0fraid.

Yes, they've 'bought that 0house.

~Sorry. || 'Mine's 'broken.

D'you 'like these 0new ,curtains?

'Seen my 'saw 0anywhere?

● What's 'wrong, 0Jim?

I ~may have a 0copy | ,somewhere.

I shall be 'seeing 0Frank | ,later ,on.

● 'Shall we ,walk there?

'Why d'you 'ask about that 0book?

'Have a 'whisky, 0Alan.

~Any 'other sug0gestions?

Well, 'when, 0then?

It's 'not very ~good.

'What d'you 'want, 0Agnes?

Have you 'got any 0offwhite ,paint?

I could 'lend you 'my 0racquet.

## Drill

Did I 'hear you 'say | you'd 'lost the ,keys?

But 'didn't you 'say | you could 'come on ,Saturday?

D'you 'happen to 'know | 'how much it ,cost them?

Have you 'any i0dea | 'where I can 0find a ,nother one?

'Would you mind 'telling me | 'where you ,got them 0from?

'Can't you re0member | 'where you 0had it ,last?

'Would it be 'possible | to 'have the ,win-  
dow 0shut?

'If you 'have, | 'could I ,borrow it 0some-  
time?

'When you 'do, | 'will you 0tell him I ,phoned?

In 'case it 'rains, | 'hadn't we 0better take  
the ,car?

'If you've 0still 'got it, | 'would you pass it  
0on to the 'Browns?

If it's 'all the 0same to 'you, | 'can I 0have  
another ,beer, 0George?

'Sometime 'soon | 'could we 0go to the  
,theatre a0gain?

'All things con0sidered, | 'can we make a  
0start on 'Friday?

But in 'all your ex0perience, | have you  
'ever seen a ,better one?

'Sorry to 'bother you | but 'could you 0tell  
me the ,time?

'Must it be 'offwhite | or will 'ordinary  
0white 0do?

Have you 'got it 'with you | or will you 'have  
to go 'home 0for it?

*Verbal context*

- 'Anything 'else I can °do for you?

**Commands**

'What about 'Andrew?

- I 'don't feel like °going 'out.

But I ,can't leave °Tommy ,here all the °morning.

'Anything 'else to be °done?

D'you 'want it 'back?

'What are the al'ternatives?

'How shall we 'go?

I 'might °see her.

But ,Ted's °very much a'gainst it.

I'm 'calling on °Peter to'night.

'Can I tell ,Ann?

- But ,Joan's ex'pecting us.

'What d'you ad'vise, °doctor?

'What's to be 'done?

'What have I °done 'now?

But she's so ,very 'rude.

- 'Which is the °quickest 'way?

And the 'pills?

*Drill*

'Can you °call at the 'Post °Office | or is  
'that a bit °out of your 'way?

'Ring him 'up | and 'tell him we °shan't be  
'needing him.

Well then 'let's stay at 'home | and 'look at  
'television.

Well 'give him a 'pound | and 'pack him °off  
to the 'swimming °pool.

Yes 'call at the 'butcher's | and 'buy me a  
°couple of 'chops.

No 'keep it for your'self | or 'pass it °on to  
'Adrian.

'Go by the °morning 'train | or 'catch the  
°afternoon 'coach.

'If there's 'time, | 'let's 'walk.

'If you 'do, | please 'tell her I 'phoned.

No matter 'what he 'says, | 'just you carry  
'on with it.

'When you 'see him, | 'say I'll be °back on  
'Sunday.

Yes but what'ever you 'do, | 'don't let °on  
to 'Alice.

'Even if she 'is, | 'let her 'wait a °bit.

For the 'time 'being, | 'stay in'doors.

'Sometime 'soon, | 'write to him and ex-  
'plain.

For 'goodness 'sake, | 'keep 'quiet a °min-  
ute.

For the 'sake of °peace and 'quiet, | ig'nore  
her °shocking be°haviour.

Take the 'first on the 'left, | 'just past the  
'station.

Take them 'three times a 'day, | 'after  
'meals.

*Verbal context*

'What about this °waste 'paper 'basket?

'Where shall we 'keep it?

**Interjections**

- 'They've 'gone on a 'cruise.

'Thank °heavens they've 'gone.  
(°Too late 'now, I'm a°fraid.)

We 'all hate the 'sight of him.

We must be 'off | ,now.

'Jack's °changed his 'mind.

- 'Isn't the °weather 'gorgeous!

And I 'had to °do it a'gain.

*Drill*

Leave it 'just where you 'found it, | by the  
'side of the 'bookcase.

'Put it in that 'cupboard | in 'Alfred  
°Johnson's 'office.

'How 'wonderful | to be 'able to af'ford  
such a 'holiday!

Yes 'good'bye | and 'good 'riddance!

'What a 'pity | you 'didn't °mention it  
be'fore!

'How ex'traordinary | he 'keeps on 'coming!

Well the 'best of 'luck | to 'all of you!

How 'terribly an'noying | for 'everyone!

And what a 'perfect ex'cuse | for doing  
'abso°lutely 'nothing!

'What a gi°gantic 'fuss | about 'nothing at  
'all!

*Note:* All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+MID-LEVEL (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);

(b) the emphatic form of the high head (see Chapter I, p. 37).

The following examples are marked for these features:

—Well the 'best of 'luck | to 'all of you.

'Playing 'chess with 'John | is 'quite an ex'perience.

# V Intonation Drills

## TONE GROUP SEQUENCES

### I Low Bounce | High Drop

<i>Verbal context</i>	<i>Alternative Questions</i>
<i>Drill</i>	
<p>● 'This box ,is ,heavy. Well ,anyway,   ~Francis has got e,nough       ,copies. It's an ,excellent bit of ,work.        ,Yes, Jones?    What ,is it?</p> <p>● Well ~Bob's ,car's a,vailable.  Would you 'like a ,chocolate?  'Well ,done, ,Jim!    You've ,beaten me.  'Wasn't °Mark's a fan^tastic ,story!  Yes I ,paid the ,bill.    'Six ,pounds it ,was.  'What shall we °do this ,evening, ,Dick?  D'you 'mind if I ,smoke?  'Hadh't we °better ring him ,now?  'Something the 'matter?  'Wasn't °Dan ,touchy!</p>	<p>D'you 'want a ,hand   or can you ,manage? Wasn't 'he °short ,too   or have you 'given       him some °spare ones ,since? D'you 'really ,mean that   or are you 'just       being ,nice a,bout it? Can you 'see °Smith ,now, sir,   or d'you       'want him to °come back ,later? Will there be 'room for ,all of us °in it   or       d'you 'think I should bring °mine as ,well? Is 'that the ,last ,one   or are there some       'more under ,neath? Would you 'care for a ,nother °game   or       have you had e,nough for to,night? Was he 'telling the ,truth, d'you °think,   or       was it 'just his imagi,nation at ,work       a,gain? Have you got 'change for °two ,fivers   or       shall I 'owe it to you for the ,moment? Would you 'care for a °game of ,chess   or       shall we 'just °sit and ,gossip? ( 'Not at ,all.)    Can I 'offer you a ciga,rette         or d'you pre'fer your ,pipe? 'Can't that °wait till °after ,tea   or d'you       sup'pose he'll have ,left by ,then? 'Wasn't that a °knock at the ,door   or 'am I       i,magining ,things? —Does he ,usually be°have like °that   or       has 'something up°set him?</p>

## Verbal context

'What °time shall we ,meet?

## 2 Low Bounce | High Drop

I'm most 'grateful for your ,help.

'Fancy going °out in 'this ,weather!

So you 'did go to their ,house.

'Don't de°cide ,now. || 'Think a°bout it  
a'gain.

You 'like ,Peter, | 'don't you?

—Wasn't ,John any °help?

● —Would you ,like one?

How 'was your ,uncle?

But ,nine o'clock will be ,soon enough, |  
,won't it?

'Have you seen ,Peter °lately?

I've de'cided to ,sack him.

But I ,thought you were on your °way to  
'London.

Well I'm 'not 'sure. || I 'don't °trust him a  
'bit.

D'you 'mind °waiting a bit ,longer? || He's  
'bound to be 'back 'soon.

## Drill

—Shall we say 'five o'clock | or is 'that too  
'early ,for you?

## NON-FINAL WORD GROUPS

Well if 'that's ,all, | then I 'think I'll be  
'going.

'Rain or ,shine, | they 'always go ,out on  
,Sunday after,noon.

Yes and 'when I ,got there, | there was 'no-  
one 'in.

'Since you in,sist, | I'll 'sleep ,on it.

Yes after 'only a ,week, | we've become the  
'best of ,friends.

No 'first he said ,one thing | and 'then  
a'nother.

As a 'matter of ,fact, | I've al'ready 'got  
one.

As 'soon as I ,saw him, | I 'knew his °illness  
was 'serious.

So as to be in 'plenty of ,time, | you'd  
'better °leave be'fore that.

'When I was in ,London, | I had 'lunch with  
him a ,couple of ,times.

'After you've °heard what ,happened, |  
you'll 'change your 'mind, I ,think.

No by the 'time I °got to the ,station, | the  
'train had al'ready 'gone.

'Whether we °trust him or ,not, | we've just  
'got to be,lieve him.

If he's 'not here in a °quarter of an ,hour, | I  
shall 'have to °leave with'out ,seeing him,  
I'm a,fraid.

*Verbal context*

Why were you so 'cross with Alec?

I 'love salted almonds.

We really 'must tell him soon.

No I've got 'nothing on | later.

And 'what about 'Tim?

The 'train doesn't 'leave until 'five.

● 'Which day's 'best, d'you 'think?

I 'told him 'personally about the 'meeting.

'What about this 'old 'deed? || 'Shall I get  
'rid of it?

'Peter 'doesn't 'know | ,yet.

'What shall I 'do about his 'offer?

I 'shan't keep you 'much ,longer.

D'you 'really ,like her?

'Any time to 'spare on 'Sunday?

'What was the 'meal 'like?

Have you 'got any 'tinned ,peas?

'I ,think | 'James 'broke it.

He's got 'very 'good se'curity.

'Can I 'borrow the ,car? || 'Mark's quite  
agreeable.

I 'may 'go to the 'club.

*Drill*

No 'sooner had we got 'everything fixed  
,up | than he 'wanted to 'cry 'off.

'As you're so ,fond of them, | 'why not 'buy  
some?

'If it's so ,urgent, | 'what about 'ringing  
him 'up 'now?

Well 'after the ,class, | 'why don't we 'drop  
in at the 'George for a 'drink?

'When you ,can, | 'write to him a'gain.

Well 'while we're ,waiting, | 'let's go and  
'have a cup of 'tea.

'If you can ,manage it, | 'go on a 'Sunday.

So that he 'doesn't for,get, | 'drop him a  
'line to con'firm the 'date.

Be'fore you des,troy it, | 'show it to your  
so'licitor.

Well 'when he 'comes ,back, | 'tell him  
a,bout it.

'As it's so 'very ,reasonable, | 'go a'head  
and ac'cept it.

Since you're 'obviously 'very ,busy just  
'now, | 'shall I come 'back to'morrow?

—In ,some 'ways, | I 'do.

—For ,once in a 'while, | I 'have.

—On the ,whole, | it was 'excellent.

—At the ,moment, | we're 'right 'out of  
them, 'madam.

—If that's ,so, | 'what's to be 'done a,bout  
it?

—In ,that case, | 'lend him the 'money.

—If ,Mark doesn't 'mind, | 'carry 'on.

—If you ,do, | keep an 'eye out for 'Adrian.

### 3 Low Bounce | Low Bounce

#### Verbal context

- ♪ Sorry. || He's ♪ out.

Yes I ♪ am ♪ going to the ♪ meeting.

♪ Anything you ♪ want in ♪ town?

♪ How about ♪ me going to ♪ fetch them?

♪ Come ♪ on. || ♪ Let's ♪ go.

Yes I'll ♪ certainly ♪ call at the ♪ grocer's.

I ♪ don't ♪ think I can ♪ do it.

Well I'm a ♪ bit ♪ short of ♪ money.

#### NON-FINAL WORD GROUPS

#### Drill

♪ When he comes ♪ back, | ♪ would you ♪ tell him I ♪ phoned?

♪ If you see ♪ Christine ♪ there, | ♪ could you ♪ give her this ♪ letter?

♪ If you're ♪ passing the ♪ butcher's, | would you ♪ buy a ♪ pound of ♪ sausages?

♪ If you're ♪ sure you ♪ don't ♪ mind, | ♪ do you ♪ think you ♪ could?

♪ If the ♪ Smiths are ♪ going as ♪ well, | ♪ oughtn't we to ♪ wait ♪ for them?

♪ After ♪ that, | ♪ would you ♪ mind ♪ collecting my ♪ suit from the ♪ cleaner's?

— ♪ In ♪ that case, | — ♪ shall I ♪ have a ♪ try?

— ♪ If ♪ that's ♪ all that's ♪ worrying you, | — ♪ can I ♪ lend you ♪ some?

### 4 Switchback | High Drop

I've ♪ broken a ♪ nother ♪ cup.

(♪ Once | he em'employed ♪ six men.)

(In the ♪ morning, | he ♪ seemed ♪ better.)

(No it ♪ wasn't ♪ Monday I ♪ saw him.)

♪ How d'you ♪ go to the ♪ office?

— ♪ D'you ♪ like your ♪ job?

I ♪ won't ♪ put ♪ up with it.

(We're ♪ going to ♪ Italy, | ♪ this year.)

♪ Got a ♪ full ♪ team ♪ yet?

(For a ♪ long ♪ time | I ♪ tried to ♪ borrow a ♪ cloak.)

(♪ Sorry I was ♪ out when you ♪ called.)

#### NON-FINAL WORD GROUPS

♪ Soon, | you ♪ won't ♪ have ♪ any ♪ left.

♪ Now, | he ♪ works on his ♪ own.

♪ Later, | I ♪ heard he'd ♪ had a ♪ re'lapse.

♪ Monday, | I ♪ stayed ♪ in all ♪ day.

♪ Often, | I ♪ walk.

♪ Sometimes, | I ♪ loathe it.

♪ Frankly, | I ♪ don't ♪ blame you.

♪ Last ♪ year, | we ♪ went to ♪ Austria.

♪ So ♪ far, | we're ♪ two men ♪ short.

♪ Finally, | I was ♪ forced to ♪ buy one.

♪ Usually, | I'm at ♪ home on ♪ Mondays.

*Verbal context*

- (‘Help your °self to the ,whisky.)  
Does ‘Arthur °really ,need it?
- It’s ‘too \dear, | ,John says.  
D’you ‘like my ,tie?  
— Shall I ,go to the °meeting?  
‘What’s the °Lake District \like?
- (He ‘told me to °mind my own \business!)
- So the ‘soup was \terrible.
- So you ‘rang him at \once.
- ‘What should I \do, °George?
- I \love ,gardening.
- ,What’s °happened to \your °car?
- And ‘how was \your °Christmas?
- D’you ‘like my °new ,suit?
- ‘My °watch is \terrible.  
(‘Don’t give me ,too °many.)  
‘Aren’t °vegetables \dear!  
— What a ‘wretched \summer!  
(‘Why won’t they °make up their \minds?)  
I shall ‘never °speak to him a ,gain.
- ‘Why do °people play ,games?  
Well ‘whose °fault \was it, °then?  
(‘Don’t use \that °knife.)  
‘Fred’s made a °nother com\plaint.  
The ‘party was \fun, | \wasn’t it?  
‘What d’you °think of \Cubism?

*Drill*

- ‘Personally, | I ‘never \touch the °stuff.  
Ap\parently, | he \does.  
In \my °o,pinion, | he’s ‘abso°lutely \right.  
Since you \ask me, | \no.  
If you \can °go, | you \ought.  
When the \weather’s °good, | it’s de-\lightful.  
Well after \that, | I ‘let him get °on with it a\lone.  
Yes but in \other res,pects, | it was an \excellent °meal.  
Yes and when I \saw him, | I re\peated my re,quest.  
If ‘I were \you, | I’d ‘wait and °see what \happens.  
‘If you’re so \keen on it, | ‘why °live in a \flat?  
With the \cost of °living what it \is, | I ‘can’t af\ford to \run it.  
What with \one thing and a\lnoth,er, | \rather disap\pointing.  
If you ‘don’t mind my \say,ing °so, | it’s \terrible.  
‘Mine’s | \fine.  
‘Six | is \ample.  
‘Beans | are a ter\rific °price.  
‘August | was a \terrible °month.  
‘Peter’s | the \obvious °choice.  
‘Never | is a \very °dangerous °word to °use.  
‘I ,play | for \exercise.  
‘Dad ,says | it was \yours.  
‘That °knife | ‘won’t cut at \all.  
‘Some °people | are \always com,plaining.  
‘Margaret’s ,parties | ‘usually \are.  
‘That sort of ,art | is \quite be\yond me.

## Verbal context

'Max is 'always late.

'Did you 'like the people in 'France?

'What was the 'meal 'like?

'What did your 'parents think?

'Why not 'ask the 'Browns?

I've 'got to work 'late, I'm a afraid.

'How 'much to go 'in?

'When will she be 'out of hospital?

'How 'much do we 'need?

(I think | it'll 'do.)

'Didn't Frank agree to the 'plan?

● 'Did you 'eat 'well?

'Who's 'next?

'What did 'you people think of those plans?

## 5 Switchback | Switchback

● They 'all got it wrong.

I'm 'not going to a'pologise.

(Yes he 'passed all right.)

I ,don't think I'll go to ,day.

And ,that's not 'all. || It's ,horribly ex-  
pensive.

I ,just can't af'ford a ,car.

I 'shan't buy the ,shirt | ,this month.

## Drill

'You on the other hand | are 'always  
'early.

'Most of the ones I met | were 'charming.  
The 'soup | was 'terrible.

My 'father | was de'lighted by the news.

So 'you think | they'd be sympa'thetic.

So 'that means | 'I can't 'go to the 'party.

The 'cheapest seat | costs a 'pound.

The 'doctor thinks | in 'ten days' 'time.

Well 'my estimate | is about 'half a 'ton.

But my 'father's con'vinced | it's 'too  
'big.

Yes but 'Peter | was 'very 'much a'gainst  
it.

The 'food in 'Paris | was su'perb.

Well 'Fred and 'I think | it's 'our 'turn.

Well in 'Tom's o'pinion and 'mine |  
they're 'worse than 'useless.

## NON-FINAL WORD GROUPS

Well 'James | came 'close.

Well 'somehow | you've 'got to 'calm him  
'down.

But 'mind 'you, | he could have 'done even  
'better.

'Sometime 'soon | you'll 'have to go, you  
know.

No matter 'what you 'say, | I'm 'quite de-  
'termined to go 'on with it.

If you 'wanted one 'badly e.nough, | you'd  
'find the 'money 'somehow.

'Leave it till 'next month | and you'll  
'have to pay 'more.

*Verbal context*

Your ˘conduct | was ˈinex˘cusable.

He's ˌsuch a ˘fool. || I can ˌhardly be  
˘civil ˌto him.

*Drill*

Be˘fore you ˚jump to con˘clusions, | for  
˘goodness sake ˚hear me ˘out.

How˘ever much he ˚gets on your ˘nerves, |  
˘try and be po˘lite to him.

## 6 Take-Off | High Drop

Count from ˈthirteen to ˘twenty.

But the asˈsistant was so ˘rude.

- He ˈthinks it's ˘your ˌfault.

ˈPoor ˚old ˈTom! || He's got a ˘terrible  
ˌblack ˌeye.

(For a ˌlong ˚time | it looked ˘hopeless.)

ˌThat's my ˈfinal ˘offer.

Count from ˈseventy ˚one to ˚seventy ˘six.

(At ˈfirst he was ˘very lukeˌwarm.)

Are you ˈwilling to be ˌchairman a˚gain?

Dˈyou ˈwant to know ˚right aˌway?

(He was ˈquite ready to ˘bluff it ˌout.)

### NON-FINAL WORD GROUPS

ˌThirteen, | ˌfourteen, | ˌfifteen, | ˌsixteen |  
ˌseventeen, | ˌeighteen, | ˌnineteen, |  
˘twenty.

In ˌthat case, | ˈwhy didn't you ˚ask to see  
the ˘manager?

If ˌthat's what he ˚thinks, | he can ˈthink  
a˘gain.

In ˌmy ˚pinion, | he deserved ˈall he ˘got.  
But when ˌPhillip took a ˚hand, | the ˈdiffi-  
culties were ˘soon overˌcome.

If ˌthat's the ˚way you ˚want it, | there's  
ˈnothing ˚more to ˘say.

ˌSeventy ˘one, | ˌseventy ˘two, | ˌseventy  
˘three, | ˌseventy ˘four, | ˌseventy ˘five, |  
ˈseventy ˘six.

But ˌafter I'd exˌplained the ˚matter ˚to  
him, | he was ˈquite ˘keen.

Unless ˌanyone obˌjects, | I'm ˘very ˌwil-  
ling.

No be˘fore you deˌcide, | ˘sleep on ˌwhat  
I've sugˌgested.

But as ˌsoon as I ˌtackled him a˚bout it, | he  
adˈmitted he was ˌwrong.

## 7 Take-Off | Long Jump

### Verbal context

He com,pletely ig'nored your re,quest.

˘Jack ,says | ˘fares are ,going ,up a,again.  
'Didn't you a,pologise °to him?

- She ,knew about the °dangers, | ˘surely.

I'm ˘very dis,satisfied ,with it.  
Well ˘what did ˘you ,think of the ,play?

But ,surely your ,husband was °there to  
look °after you.

(So I ,rang him ,up | and ,told him I was  
˘calling ,for it.)

'Let's go and ˘meet her. || She's ˘due at the  
°station at ˘ten.

Oh he ˘never ,answers my ,letters.

Well ˘ask him a,bout it.

˘What,ever ˘next! || ˘He ,wants to °buy a  
˘car.

I sup'pose I shall ˘have to ,go. || ˘What a  
bore!

### NON-FINAL WORD GROUPS

### Drill

For ,two ,pins, | I'll ,tell him what I ˘think  
of him.

If ,that's ,so, | it's a ,downright ˘scandal.  
I ,went ,up to him | and he ,just ˘snubbed  
me. || (So I ˘didn't.)

,Bill ,warned her a°bout them | but she ,just  
took °no ˘notice.

If ,I were ,you, | I'd ,send it ˘back.  
,Since you ,ask me, | I must confess I  
,rather ˘liked it.

For ,all that ,Simon °cares, | I ,might have  
been °squashed ˘flat.

And ,when I ,got there, | he ,gave it me  
without °any ˘argument.

By the ,time we ,get there, | it'll be ,much  
too ˘late.

In,stead of ,writing °to him, | ,why not  
drop °in at his ˘office?

But ,if he re,fuses, | ,what's to be ˘done?  
If he's ,got the ,money, | ,why not ˘let  
him?

If you ,feel like ,that a°bout it, | ,why  
˘bother?

## 8 High Bounce | Low Drop

### NON-FINAL WORD GROUPS

(I can ˘usually ˘do ,crosswords.)

(In ˘winter I °play ,squash.)

(The ˘snow °stopped about ,midnight.)

But with ˘this one | I'm ˘all at ,sea.

And in ˘summer | I ,swim a ,lot.

And in the ˘morning | it had ˘all ,gone.

*Verbal context*

(I worked 'all \day on the \car.)

I 'need your 'help.

I re\fuse to a\pologise.

I a\dore \rice \pudding.

('Una said 'she'd sit \in for us.)

Well that's \my \opinion.

(Yes I oc\asionally \watch \television.)

● But \can we af\ford it?

('What'll you \have to \drink?)

'When can you \start?

'Which \way will you \go?

'What can she \do?

(Well 'what would you \like to \hear?)

'What shall I \take?

*Drill*

And when I'd 'finished, | it \still \sounded no \better.

If you're in 'trouble, | I'll \certainly \help.

In 'that case, | I've got 'nothing \more to \say to you.

What you 'see in it, | I just 'can't \think.

But whether she 'meant it, | I \haven't the 'faintest i\dea.

If 'you \think so, | that's 'all that \matters.

But 'usually, | I'm \far too \busy.

If it's the 'money that's \bothering you, |  
—that's \easily \settled.

You can have 'tea, | or 'coffee | or \cocoa.

On 'Tuesday, | or 'Wednesday | —or \Fri-day.

Through 'Belgium, | 'Holland | —and \Ger-many.

She can do 'shorthand, | and 'typing, |  
both in 'English and \French.

I've got some 'Bach, | or De'bussy, | or if  
you pre'fer it, | I've got a 'new \jazz  
\record.

You'll need py'jamas, | your 'shaving \kit |  
and a \toothbrush.

## 9 High Drop | High Drop

They \can't \go | 'after \all.

What a 'terrible 'accident!

—I \did en\joy the \match.

It 'looks like 'rain.

'Was I \glad to get 'home!

—She's \very good \looking.

It 'served him 'right.

## QUESTION TAGS

'Pity, | 'isn't it?

'Shocking, | 'wasn't it?

'Very good \game, | 'wasn't it?

It 'does, | 'doesn't it?

You \were \tired, | 'weren't you?

Yes she 'is, | 'isn't she?

Yes it 'did, | 'didn't it?

# Verbal context

They 'don't 'need ,both of them.  
 You're 'not very 'good at it, | 'are you?  
 ,Where did you 'see him, ,then?  
 At 'last °Max has 'finished.  
 ● It 'doesn't °help at 'all.  
 'None of us ,wants to ,go.  
 But we 'still need 'Paul's ,help.  
 'These ,days | he 'rarely ,goes there.

'I can't ,lend you one.

Oh the 'sun's gone ,in.  
 The ,parcel °hasn't 'come.

# Drill

No they 'don't, | 'do they?  
 No I'm 'not, | 'am I?  
 In the 'High Street, | 'didn't we, ,George?  
 'Now it's 'your turn, | 'isn't it?  
 'Not in the 'slightest, | 'does it?  
 'Someone'll 'have to ,go, | 'won't they?  
 'More than °ever be'fore, | 'don't we?  
 And he 'used to en'joy the ,trip, | 'didn't  
 he?  
 Then I must 'ask °someone 'else, |  
 'mustn't I?  
 And it 'looks a °bit like 'rain, | 'doesn't it?  
 Well you'd 'better en'quire at the 'station, |  
 'hadn't you?

## 10 Take-Off | High Drop

He 'says I'm 'jealous.  
 'Try it ,that way.  
 Don't take 'any 'notice ,of them.  
 But ,why was he so 'rude to you?  
 I'm sur'prised at ,Peter.

He 'says he's °got an ap'pointment. || At  
 'five.

We'll ex'cuse them, | ,this time.

● He's no ,reason to be °cross with you.

### QUESTION TAGS

You're ,not, | 'are you?  
 It ,may come °off, | 'mayn't it?  
 They can't ,always be °right, | 'can they?  
 It wasn't ,my °fault, | now 'was it?  
 He ,oughtn't to have made ,that mis'take, |  
 'ought he?  
 But he could ,come on ,afterwards, |  
 'couldn't he?  
 They ,don't let us ,down ,often, | 'do they?  
 I'm ,doing the ,best I ,can, | 'aren't I?

## 11 Low Bounce | High Drop

### QUESTION TAGS

It 'doesn't °matter a ,scrap.  
 'Thank you | for ,lending me your ,camera.  
 'Not ,really, | 'does it?  
 'Take good ,care of it, | 'won't you?

## Verbal context

'Hang the ex<sub>0</sub>pense. || 'Let's take a 'taxi  
 ,home.

'Off al'ready?

He's a 'marvellous old ,chap.

- 'Thanks | for ,having me.

He's 'on the 'short list.

They ac'cused me of °telling 'lies.

✓Olive ,says | it's 'vital to the ,plan.

## Drill

We 'don't have a °night out ,often, | 'do we?  
 It's 'time we were °getting a ,long, | 'isn't  
 it, ,Henry?

You 'wouldn't °think he was ,seventy, |  
 'would you?

—Come again ,soon, | 'won't you?

—That's ,very en°couraging, | 'isn't it?

—You ,didn't tell °lies, | 'did you?

—But it's ,not im°portant, | 'is it?

## 12 Switchback | High Drop

## QUESTION TAGS

✓They ,say | they 'gave us 'eight ,pounds.

I ,think you've 'done it.

✓Peter ,says | 'all fruit's ,plentiful.

He 'always ,gets it ,wrong.

I'll 'give her a °good 'talking to.

In ✓his ,o<sub>0</sub>pinion, | ,vegetables are °very  
 'reasonable.

It's 'none of ✓my ,business.

—But ,why °pick on 'me?

✓Daddy ,says | it's ,too 'big.

So you 'think they'll 'help us.

I ✓think I could ,eat a ,nother one.

He's ex'pecting it this °after,noon.

It's 'very ✓difficult, you ,know.

'Goodness! || It's ,nearly °six o'clock.

Come at 'two or °two ,thirty.

✓Seven, | 'wasn't it?

✓Almost, | 'haven't I?

✓Plums ,aren't, | 'are they?

✓Most ,times, | 'doesn't he?

✓That won't im,prove things, | now 'will  
 it?

✓Cabbages aren't ,all that ,cheap, | 'are  
 they?

✓You're not ,being very ,helpful, | 'are  
 you?

✓Somebody's ,got to ,stay be,hind and  
 ,help, | 'haven't they?

It's ✓not too ,big, | 'is it?

Well they ✓might, | 'mightn't they?

You don't ✓really ,want it, | 'do you?

But he ✓can't ,have it by ,then, | 'can he?

But 'not im✓possible, | 'is it?

You'd 'better °hurry ✓up, | 'hadn't you?

You 'don't give me °much ✓choice, | 'do  
 you?

It 'wasn't e°xactly sen✓sational, | 'was it?

- 'What did you °think of the 'lecture?

## 13 Low Drop | Low Drop

*Verbal context*

- What a 'very °nice ,house!  
 It'll 'never be °ready in ,time.  
 What 'hideous ,curtains!  
 'Jane thought I ,meant it.  
 He paid 'ten ,pounds °for it.  
 They 'offered it to ,Peter.  
 She's 'left us ,six.  
 She's 'now °sent it ,off.  
 ● 'Where's the ,money °coming from?  
 ,Why didn't he °ask 'me?

## QUESTION TAGS

*Drill*

- ,Yes, | ,isn't it?  
 ,Never, | ,will it?  
 ,Terrible, | ,aren't they?  
 But you ,didn't, | ,did you?  
 It was a ri,diculous °price, | ,wasn't it?  
 'Peter had ,got one, | ,hadn't he?  
 'Six isn't suf,ficient, | ,is it?  
 But 'not ,soon enough, | ,has she?  
 It's 'very ,difficult, | ,isn't it?  
 You'd have 'gone at ,once, | ,wouldn't you?

## 14 Jackknife | Jackknife

- 'What a ^film!  
 'Which of you °broke my ,pipe?  
 'I °think | it would be °foolish.  
 ^What ^weather we're °having!  
 I was de'lighted to °hear about °Bert.  
 We 'go through 'Stoke, | ,don't we?  
 I 'had to stay 'in | to,day.  
 Jane's 'terribly up,°set.  
 ● It's ,not all ,that °serious.  
 I'm a'fraid you've 'failed.

## QUESTION TAGS

- ^Awful, | ^wasn't it?  
 ^None of us, | ^did we?  
 ^Terribly °foolish, | ^wouldn't it?  
 It's ^horrible, | ^isn't it?  
 He ^did do °well, | ^didn't he?  
 Of ^course we °don't, | now ^do we?  
 You're ^always °getting into °trouble, |  
 ^aren't you?  
 That's 'quite under^standable, | ^isn't it?  
 You 'don't °really ^care, | ^do you?  
 I shall 'have to °try a^gain °then, | ^shan't I?

## 15 Low Drop | Take-Off

- 'Whose ,book is °that?

## QUESTION TAGS

- John's, | ,isn't it?

*Verbal context*

If 'only the \weather had been \better!  
 'Max says it's \your \turn.  
 'Who'll \help, d'you \think?  
 'Frank can \play.  
 I've 'just \heard from \Ann.  
 'Shall we \give him a \couple?

- I 'rang the \bell \several \times.  
 ● Yes I 'have \finished my \course.  
 They 'left \Greece last \Friday.

*Drill*

\Very \wet, | \wasn't it?  
 It \isn't, | \is it?  
 Mr. \Robinson \will, | \won't he?  
 But 'Arthur \can't, | \can he?  
 She's 'gone to \Germany, | \hasn't she?  
 He 'wouldn't be \satisfied with \that, |  
 \would he?  
 But there 'wasn't \any \answer, | \was there?  
 You 'took the \exam in \June, | \didn't you?  
 So they 'won't be \here until to\morrow, |  
 \will they?

## 16 High Drop | Take-Off

- 'Whose is \this \painting?  
 'Don't rely on \that \clock.  
 'Funny \business, | about \Jill.  
 Yes I 'called on him \personally.  
 'How many did he \want?  
 Have you 'heard about \Frances?  
 They 'came about \one \o'clock.  
 'What \time'll you get \back?  
 The 'meeting's in the \Small \Hall.  
 'Why didn't Len \mention it to \Jean?  
 'Arthur's coming \home to\day.  
 ● 'When \did we \last \meet?  
 'What's \happened to the \Smiths?  
 'D'you know \George \Dixon?  
 'I'm a \Londoner.  
 He's at the 'local compre'hensive \school.  
 No \I didn't \go to the \cinema.  
 And I 'also \mentioned it to \Bob.

## QUESTION TAGS

'Tom's, | \isn't it?  
 It \gains, | \doesn't it?  
 She re'signed, | \didn't she?  
 He was sur'prised, | \wasn't he?  
 'Seven, | \didn't he?  
 She's 'quite \ill, | \isn't she?  
 They 'weren't in \time, | \were they?  
 At about \ten \o'clock, | \won't we, \Frank?  
 That 'won't be \big enough, | \will it?  
 He 'told her \last \week, | \didn't he?  
 Yes he's 'due here at \eleven, | \isn't he?  
 'Sometime in \April, | \wasn't it?  
 They 'weren't in\ited, | \were they?  
 'He's the \tall \dark \twin, | \isn't he?  
 You 'live in \Camden \Town, | \don't you?  
 He 'teaches \French and \German, | \doesn't  
 he?  
 You'd 'seen the \film al\ready, | \hadn't  
 you?  
 'He \wasn't \very \keen, | \was he?

Verbal context

They 'want a 'rise.  
 She's al'ready 'got one.  
 What a 'lovely 'dress!  
 'I don't 'need a 'copy.  
 Yes I've 'told 'Mary.  
 —Don't ,wait for me.  
 They 'wouldn't °do at 'all.  
 'How about °asking 'Dick?  
 The 'milk's 'nearly 'boiling.  
 'What'll you °have to 'drink?  
 'Don't you ,like the °radio?

—Did you 'call, °Joan?

Drill

They 'do, | ,do they?  
 Oh she 'has, | ,has she?  
 You 'like it, | ,do you?  
 You've 'got one, | ,have you?  
 Oh you've 'seen her, | ,have you?  
 You'll 'come on 'later, | ,will you?  
 They were 'quite im'possible, | ,were they?  
 You 'think he °might a'gree, | ,do you?  
 'Keep an 'eye on it, | ,will you?  
 'Make mine a 'gin, | ,would you?  
 'Turn the 'volume °down a 'bit, | ,would you?  
 Yes 'come over 'here a 'minute, | ,will you?

# 17 Take-Off | Take-Off

'Whose ,turn is it?  
 Peggy ,wants to °stay at 'home.  
 I 'can't ,play. || My 'racquet's 'broken.  
 There's 'no point in °asking 'Audrey.  
 ● Oh ,all ,right. || 'I'll °get it.  
 Oh 'let's get 'out of ,here.  
 'Why 'bring me 'that 'book?  
 He °says he'll 'never °speak to me a ,gain.

QUESTION TAGS

,Mine, | ,isn't it?  
 ,That doesn't °matter, | ,does it?  
 You could ,borrow one, | ,couldn't you?  
 But she ,might ac°cept, | ,mightn't she?  
 You ,don't ,mind, | ,do you?  
 You're ,not ,frightened, | ,are you?  
 It's the ,one you ,asked for, | ,isn't it?  
 He ,doesn't ,really ,mean it, | ,does he?

# 18 Low Bounce | Take-Off

QUESTION TAGS

We 'don't need ,so many, | ,do we?  
 That's 'not his ,home ad°dress, | ,is it?  
 But you'll be 'home in °time for ,dinner, | ,won't you?

● They've ,sent us 'four.  
 'Write to him at 'Warwick 'Street.  
 I 'may be a °bit 'late to ,night.

## Verbal context

'Now I really 'must go.

„Why've you °taken 'that one?

'Jack thinks 'Christine °wants it.

—Hul,lo, °Jean. || You're 'early.

There 'may be 'money °snags.

## Drill

But you'll 'come a °gain to,morrow, | ,won't you?

—This ,is °mine, | ,isn't it?

—She ,doesn't °want it, | ,does she?

—But not ,too °early, | ,am I?

—They'll not ,bother us °much, | ,will they?

## 19 Switchback | Take-Off

## QUESTION TAGS

The 'course °finished on 'Tuesday.

The train 'stops there 'sometimes.

—Does he ,ever lend a °hand?

'They won't be'lieve you.

It be.gins at 'two o'clock.

I 'didn't know 'anyone at the °party.

„Why not °ask 'George?

He speaks 'French and I°talian 'fluently.

He 'came °home last 'February.

(„Why didn't 'Adrian °come?)

I ,think they're 'all °mine.

● I ,tell you I 'need it.

'What's so °special about to'day?

She 'speaks °French 'fluently.

Well ,what d'you 'say to my °offer?

Have you 'heard about ^Frank?

'Wednesday, | ,wasn't it?

'Rarely, | ,does it?

'Some °days, | ,doesn't he?

'You °do, | ,don't you?

'Half past °two, | ,doesn't it?

'Marjorie was °there, | ,wasn't she?

'He °won't °know, | ,will he?

'German and I°talian, you mean, | ,don't you?

You mean last 'March, | ,don't you?

You 'did in,°vite him, | ,didn't you?

The 'green one ,isn't °yours, | ,is it?

But 'not 'urgently, | ,do you?

You 'haven't for'gotten, | ,have you? || (It's your ,mother's 'birthday.)

But with a 'shocking °English 'accent, | ,doesn't she?

I 'needn't °make up my °mind im'mediately, | ,need I?

He 'hasn't °failed his e°xam a°gain, | ,has he?

## 20 High Drop | Take-Off

*Verbal context*

- 'Would you °like to ,come?  
Ciga'rette, °Julian?  
'What can I °do for 'you, sir?  
Would you 'care for some °more ,tea?  
'Can I °lend you a ,hand?
- He 'made me feel °so at 'ease.  
'Jenny 'gave it ,to me.  
—I don't know ,when I've ,laughed so ,much.  
(I 'can't think °where they've 'got to.)
- 'Don't you 'like it?  
'What's her 'cooking ,like?  
'Whose turn 'is it, ,then?  
'What's in the 'bottle?  
You'll be 'going there °soon, | ,won't you?  
—D'you ,have to °be there?  
It 'looks like 'rain, | I'm a ,fraid.
- 'Shall we tell ,Ann?  
'Any °news of ,Gerry?  
'Whose fault 'was it, ,then?  
'Can I °sell you a ,ticket?  
—Is it ,much °further?  
'How many °times did he 'do it?  
'What's °happened to 'Muriel?  
'Why did he re'fuse?  
You've got ,more than ,three, | ,haven't you?  
'How much ma'terial does it ,take?

ADDED COMMENTS, RESTRICTIONS,  
CLARIFICATIONS*Drill*

- 'Yes, | ,please.
- 'No, | ,thanks. || (I've 'just °put one 'out.)  
I'd 'like a °box of 'chocolates, | ,please.  
I've 'still 'got some, | ,thank you.  
I've 'just this °minute 'finished, | ,thank you ,very ,much.
- Yes he's a 'nice chap, | ,John.  
She's a 'very 'kind ,person, | ,Jenny °is.
- He tells a 'very good ,story, | does ,Alfred.  
They're 'usually °so re'liable, | the ,Smith °twins.
- I 'don't, | ,frankly.
- It's 'quite 'good, | ,really.
- 'Mine, | ,actually.
- 'Whisky, | of ,course.
- Yes on 'Tuesday, | in ,fact.
- 'Yes, | con'found it.
- Then 'let's stay at 'home, | in ,that case.
- She al'ready 'knows, | ap'parently.
- He's 'not °seriously 'hurt, | the ,doctor °says.
- 'Betty's, | in ,my °pinion.
- I've al'ready 'got one, | as it ,happens.
- A 'couple of 'miles, | at a ,rough ,guess.
- 'Three ,times, | ,more fool ,him.
- She's re'signed, | ,so it ,seems.
- He 'hadn't got 'time, | ,so he ,said.
- Yes 'seven, | in ,point of ,fact.
- 'Three and a °half 'yards, | as ,near as ,matters.

*Verbal context*

- 'Which one can I 'take?  
 'What are you °doing this 'evening?  
 'What's the 'weather °going to °do?
- 'When will they get 'back?  
 'How much 'holiday will you °get?  
 'You ,will °meet them, | 'won't you?  
 'Well ,where did you °have it 'last?  
 'Who got the 'goal?  
 'Who's the °best person to 'ask?  
 'Which ,train's she °coming on?
- 'Any °news of 'Tim?  
 You 'said you °wouldn't 'play.  
 He 'wasn't very °good 'yesterday.  
 'How're you °getting 'on, °Jim?  
 I ,didn't °know you ,smoked.  
 So you en'joyed °going to the °club.  
 I saw 'Alfred | ,yesterday.  
 'Why so 'serious, °Stephen?  
 'What's the 'matter?
- I ,don't think I'll ,go.  
 'When shall I 'meet you? || 'Five?  
 'Why didn't you °buy one in 'this °country?  
 'How did 'Peter re,act?
- 'Go by 'bus.  
 'D'you see ,Paul these °days?  
 And 'what price 'Arthur?  
 'Who'll °give me a 'lift?  
 Shall I 'lend him ,mine?  
 I 'thought of °going for a 'walk.  
 We had a 'very wet °fortnight.

*Drill*

You can take 'both, | as ,far as ,I'm con-  
 °cerned.  
 We're 'not doing 'anything, | as ,far as I  
 ,know.  
 It's 'going to 'rain, | ac,cording to the ,fore-  
 cast.  
 To'morrow, | I ,think.  
 'Three 'weeks, | I ,hope.  
 I shall 'have to, | I sup,pose.  
 I don't re'member, | I'm a ,fraid.  
 The 'left 'winger, | I be,lieve.  
 'Andy Mc'Millan, | I should ,say.  
 The 'ten 'thirty, | I i,magine.  
 He's 'coming 'home | ,soon.  
 Well I 'want to, | ,now.  
 And he was 'even 'worse | to ,day.  
 It's my 'final e'xam | to ,morrow.  
 Yes I 'do, | ,sometimes.  
 Yes and I'd 'like to go a'gain | ,sometime.  
 (How 'nice!) || I 'don't sup°pose you 'meet  
 very °often | ,nowadays.  
 I've got a 'bone to °pick | with ,you.  
 It's a 'bit 'chilly | in ,here.  
 You 'said you 'would go, | ,yesterday.  
 Yes the 'meeting should be 'over | by ,then.  
 They're 'so much 'cheaper, | in ,France.  
 He was 'frightfully °rude | to the ,porter.  
 It 'doesn't 'run | on ,Sundays.  
 Yes I have 'lunch with him | oc,casionally.  
 We were 'all a'stonished | by ,his per-  
 °formance.  
 'I will, | if you ,like.  
 I'd be 'awfully °grateful, | if you ,would.  
 'I'll come 'too, | if I ,may.  
 (How 'odd!) || 'Swiss weather's °pretty re-  
 'liable, | in Ju,ly.

*Verbal context*

Does the 'journey take ,that °long?

Yes `that was °Andrew ,Brown.

He's 'just become °managing di`rector.

- ,Why bring a `mac?

—Was he ,very °late?

I 'don't feel °very `well.

We `must suc,ceed.

(~Sorry. || I must `dash.)

How's `Rachel getting °on?

('Get on to `Jackson.)

You're a 'bit disap`pointed °then.

- Well when `did he re,tire?

Is 'this the °biggest you've ,got?

It 'must have been a `great °shock, | ,Peter's ,death.

—But ,how can you af`ford to °stay at the °Grand?

'How're they `going?

- 'Who's `that?

I'll 'bring it °round my`self.

He was com'plaining to the `manager.

I felt `very °sorry for °Tom.

'Don't be °so im`patient.

*Drill*

Yes it's a 'long `way, | to ,Wales.

(,Really?) || I 'hardly `recognised him, | with his ,beard.

Then I must con`gratulate him, | when I ,see him.

It was `raining, | when I ,left this °morn-ing.

Yes it was 'past `midnight, | ,when he came ,home.

I should go `home then, | if I were ,you.

Yes it would be `awful, | if we ,failed.

I'm 'meeting my °wife at Vic`toria | in ,ten ,minutes.

She's 'off to °South A`merica | in a ,month's ,time.

You `can't go °wrong, | if you can con,vince ,him.

Yes I'd 'hoped to have `done the °job | by this ,after,noon.

'Sometime °last `Spring, | if I re,member ,rightly.

No there's a `bigger one | on the ,kitchen ,table.

Yes I was 'talking to him on the `phone, | ,yesterday ,morning.

Well it's 'not so °terribly ex`pensive, | ,out of the ,season.

They 'think they might `fly, | as ,far as New ,York.

'Andrew `Black, | I ,think his ,name is.

(~Thank you.) || It's `good of you | to ,take so much ,trouble °over it.

It's `silly, | to ,make such a ,fuss.

Yes it was a `shame | he ,had to give ,up.

But it's a `nuisance, | ,having to °wait so ,long for ,Gerry.

*Verbal context*

—Did you say °anything to °Jim?

('How about °going in the °spring?)

—Why, ever °go by °boat? || It's so °slow.

You °like °staying with your °cousins, |  
°don't you?

- 'Why've you °moved?

- I 'had to °cope a °lone.

He 'had to °leave at °seven.

'Why are you °looking so °miserable?

—Oh I °am °sleepy!

- 'What shall I °do about those °shares?  
A 'letter °wouldn't be °quick enough.

'What about the °pills?  
(The 'story's °still confi°dential.)

He in°sists on °doing it a °lone.

'What shall I °do with it?

- —What, ever shall I °do?  
I °don't like °leaving the °Janes °out.

'What shall I °say to them?

'When d'you °want me to °start?

*Drill*

No I 'thought it °wouldn't be °kind | to re-  
mind him a °gain so °soon.

It would be °quite a °change | to have an  
early °holiday.

Well it 'rather up°sets me, | °travelling by  
air.

Yes it's 'such °fun, | °helping them in their  
shop.

It was so 'dreadfully ex°pensive, | °living in  
°central London.

It's a °pity | you °didn't °mention it  
°earlier. || ('I could have °helped.)

It was a °shame | he °couldn't have °waited  
a °nother five °minutes.

It's so °boring, | °being at °home a °lone all  
°day.

(And no °wonder!) || It must have been  
°terribly fa°tiguig, | °sitting in that °deck-  
chair °all °day.

'Sell them, | of °course.

'Try getting him °on the °phone, | in °that  
case.

Take them 'six times a °day, | to be °gin with.

So 'keep it °under your °hat, | for the  
moment.

Well 'let him get °on with it, | for the °time  
being.

'Hang °on to it till °Monday, | if °that's  
possible.

'Carry °on as °usual, | if you °possibly °can.

Well 'go a °head and in°vite them, | if you  
feel you °must.

Don't say 'anything at °all, | unless you  
°really °have to.

Start 'right a °way, | if °that's con°venient  
°for you.

## Verbal context

'Here I °am at ,last.  
'Now I °really 'must °fly.

## Drill

'Hullo, | ,Stephen. || ('Nice to 'see you.)  
Well 'goodbye, | ,Mabel. || ('Have a good  
,time.)

## 21 Long Jump | Take-Off

I ,thought you °went by 'car.  
'What's to be 'done?  
D'you 'like my °new ,shirt, °Ann?  
And 'this is 'Tommy's °drawing.

'How many can I 'have?

—But you ,said he was in 'Canada.

'Haven't you °nearly ,finished it?

● But what 'difference does it °make?

'How did you get 'on with him?

You really 'shouldn't have been so °cross  
with him.

ADDED COMMENTS, RESTRICTIONS,  
CLARIFICATIONS

,So I 'do, | ,normally.  
You ,ought to °stay at 'home, | of ,course.  
I ,can't say I 'do, | par,ticularly.  
You know it's ,rather 'good, | for a ,six  
year °old.  
You can have as ,many as you 'like, | so  
,far as ,we're con°cerned.  
,So he 'was, | the ,last time I ,heard from  
him.  
I've ,only °just be'gun it, | as a ,matter of  
,fact.  
,All the °difference in the 'world, | if you  
,don't °mind my ,saying °so.  
,Rather 'well, | ,strange as it °may °seem  
,now.  
But it was so ,terribly 'childish, | making  
,all that °fuss about a °broken ,window.

## 22 High Drop | Switchback

ADDED COMMENTS, RESTRICTIONS,  
CLARIFICATIONS

'How much did 'George °know?  
Well who 'was to °blame?  
'What was °Joan's re'action?  
● Does he 'still °work at ,Ashby's?

'Nothing, | his 'brother °says.  
'Johnson, | in 'my °opinion.  
She'd 'never 'seen it be,fore, | 'so she 'said.  
'Yes he 'does, | as 'far as I 'know.

*Verbal context*

It's 'raining °harder than `ever.

'How °many have you `got?

'Any °news of 'Anthony?

'Can you ,manage it?

'Don't you °go by ,underground?

'Didn't you °say you °couldn't ,play?

I ,thought you °didn't `take ,sugar.

'Larry's playing °Hamlet and `Bottom.

I 'thought you °said he was `ill.

You 'asked °Fred to `give you the °money?

,Come ,on. || ,Who'll volun`teer?

'Didn't you °have your °usual ,swim?

He 'couldn't have been `pleasanter.

—But I ,thought you °didn't `eat ,break-fast.

Well 'how often `do you ,visit her?

● 'Let's go and °see Pyg`malion.

'What are you `doing to ,morrow ,evening?

'Why don't you °go to `bed?

*Drill*

And by 'now it °should have cleared `up, |  
ac`cording to the `weather ,men.

A 'couple of `dozen, | I `think.

He'll be 'home to`morrow, | I `hope.

I `must ,manage it, | `somehow.

I `do, | `usually.

I 'couldn't, | `yesterday.

I 'don't ,take it, | in `tea.

He'll be `terrible, | as `Hamlet.

'So he `was, | two `days a ,go.

Yes he 'wouldn't a`gree, | to `that at ,any rate.

'I will, | if you in` sist.

'No I 'didn't, | not this `morning.

°George can be 'absolutely `charming, |  
when he `chooses to ,be.

I 'don't, | during the `week.

'Every `week, | as a `general `rule.

'Not a `hope, | un`less you've al`ready  
`booked.

We're 'going to the `theatre, | if Don  
`doesn't have to °work `late.

I `will, | if you `don't mind °doing the  
°washing `up.

## 23 High Drop | High Drop

### REINFORCING COMMENTS

—May I ,borrow this a °moment?

'Shall we have a °game of ,tennis?

°Max was 'very `obstinate.

I 'don't see °any `point in it.

'What did he `say a ,bout it?

And 'how about `Gerry?

'Yes, | `do.

'Yes, | `let's.

Then `you be ,obstinate, | `too.

'I don't, | `either.

He was `sorry, | `very.

He 'didn't ,come, | `after ,all.

## Verbal context

'What about 'Alice?

So you 'weren't °able to 'go to the °cinema.

'Why are you so 'late?

'How did °Andrew re°act?

You °don't 'care for it °much, | 'do you?

When 'will you °ask him, °then?

● 'Don't you °like it?

'Does he write °often?

I 'wonder why 'Jill didn't °come.

'Where's 'Peter?

Well when 'can I °have it?

● You 'say you °gave it °back to him?

('That's °Alan.)

'Where does he 'live?

'How's 'Freda °getting °on?

You 'really °can't °lend me a °copy?

'Does he °know?

I 'don't think I'll °answer her °letter.

'Thursday's im°possible.

● °Mabel was °very an°noyed.

'How °many shall we 'take?

I 'can't be °there by °ten.

(You 'must °come. || You'll 'love the °people °there.)

So you didn't 'like the °pudding.

('Thank you. || I'd 'love to °come and °meet the °family.)

(I was sur°prised he 'asked me °for it.)

## Drill

'She'll get a 'free °copy, | 'naturally.

No but I'd 'seen the °film, | 'anyway.

I 'had to 'work °late, | 'honestly.

He was 'very up°set, | 'obviously.

I 'like it a 'lot, | 'really I °do.

I'll in°vite him on 'Sunday, | 'honest I °will.

'No, | I 'don't.

'Yes, | he 'does.

You in°vited her, | of 'course.

He's 'gone to 'Manchester, | on 'business.

I'll 'bring it to 'morrow, | I 'promise.

It's the 'absolute 'truth, | I 'swear it.

And 'this is 'Charles, | my 'elder °boy.

In 'Essex, | near 'Chelmsford, I °think.

Her 'arm 'isn't °broken, | after 'all.

No this is the 'only °one I've 'got, | I as°sure you.

'Surely, | he 'must °know.

'Really, | you 'must °answer it.

'Well, then, | 'how about the 'next day?

'Naturally, | she 'would be.

'Obviously, | we shall need 'all we pos°sess.

Well 'anyway, | 'come as °soon as you 'can.

And be°sides, | I 'don't want to °go on my °own.

On the 'contrary, | I 'loved it.

'By the 'way, | 'where d'you 'live?

'After 'all, | it 'wasn't as °if he 'needed it.

## VI Dialogues for Intonation Practice

1 'Did you see O,thello on °television °last °night? || — The °opera, you °mean. || 'No, | I 'didn't. || I was °out. || — 'I saw it, | and 'quite en°joyed it. || — ,Did you? || I ,thought you °didn't ap°prove of °television. || — I 'don't, | as a ,regular ,thing. || But I 'happened to be °round at my °sister's, | and °she °wanted to °see it. || So 'I watched it °too. || — Have you 'thought any °more about ,getting a °set? || — ,No, | I ,don't think I ,shall. || Though there's a 'good deal of °pressure, of °course. || — From your 'family? || — From my 'daughter, | in par°ticular. || 'All her °school friends °talk about it so °much. || — 'I ,know. || You'd °think they 'never did °any°thing ,else | but sit 'glued to the °television °screen. || — That's 'mostly what I ob°ject to, | the °time it °wastes. || — It 'isn't the °television that °wastes the °time. || It's °you. || — I 'know °that. || But I have a 'deep dis°trust of my°self. || So it's 'probably °better | to a°void the oc°casion of °sin. || 'Don't you 'think? ||

2 I 'say, | ,Arthur. || 'Seen anything of °Jack ,Taylor °recently? || — 'Naylor, did you °say? || — No, 'Taylor. || With a 'T. || — 'Who's °that? || — Oh, ,you re°member ,him. || The 'man who °gave you those 'driving °lessons, | 'just be°fore your 'test. || — Oh, 'him! || 'No, | I 'haven't, I'm a°fraid. || ,Why d'you 'ask? || — Well I was °wondering | if he'd got 'any °free °time during the °next few °weeks. || — But you ,don't need °more °lessons, °do you? || I ,thought you 'passed your °test. || — 'So I 'did, | 'just after 'Christmas. || No, °I don't °need °lessons. || My 'sister 'Janet °does. || — ,Oh? || But 'didn't you °say your ,father was °teaching her? || — He °was. || But he 'couldn't °stand the 'pace. || — 'Couldn't °stand the 'pace? || 'How's °that? || Janet ,mustn't go °faster than ,thirty, | 'surely. || She's a 'learner. || — Oh, but 'you don't know 'Janet! || At least °not as a °driver. || — 'She's got ,no i°dea of

'speed at 'all. || — You 'mean she 'really ,does °drive too 'fast? || — 'I'll say she ,does! || 'Every bit of 'practice, || — 'well it's ,more like an °inter°national 'car race. || It just 'doesn't oc'cur to her | that 'going 'fast | can be 'dangerous. || — Well, 'anyway, | she sounds 'confident. || — 'Confident! || 'That's °putting it 'mildly. || — And 'confidence | 'not °shared by 'father, I ,gather. || — 'Not °one 'bit! || 'Some-times, | after an 'hour's 'driving ,with her, | he's ,come home 'petrified! || — And 'now he's re'fused to go 'out with her a,again? || — Yes, but 'not be'cause of her 'speeding. || — Well, then, why 'did he cry ,off? || — Because when he 'got back from 'work ,yesterday | the 'engine was in 'bits. || — Had Janet had an ,accident? || — ,No. || She'd 'merely de'cided | to 'see how things ,work | 'under the ,bonnet. || — Does she ,know °anything about °car °engines? || — ,Not a 'thing! || 'Dad was ,very up,set, | as you can i,magine. || — 'Yes, | he 'would be. || It's his 'one °real 'joy in ,life, | that ,car of his, | 'isn't it? || — Well, 'anyway, | 'that was the °last ,straw. || 'No more °use of the ,car ,for her | till she'd 'passed her ,test. || 'And you'd 'better start 'looking | for a'nother in,structor,' he ,said. || — And you 'thought of °poor old 'Taylor. || 'Let's hope his 'nerves'll ,stand it. || 'And his in,surance! ||

- 3 'What ,is there about ,Copen,hagen | that 'makes you keep °going back there? || — Well, it's 'rather °difficult to 'analyse. || 'Partly the ,place it, self. || But 'mostly, I sup,pose, | the 'people. || — You 'like the °Danes? || — Oh, ,very ,much. || — 'Why? || 'What is it that ,makes you ,like them? || — I've 'often ,wondered ,that | my'self. || They 'seem to have a °freshness of ,mind, || and a 'gaiety, || that's 'most at,tractive. || — Is 'Copenhagen a °gay ,city, would you °say? || — 'Yes, | it 'is. || But 'don't misunder'stand me. || It's 'not all cham°pagne and 'oysters. || Or 'even °beer and 'bonhomie! || But 'I've always 'found it | a 'very ,happy ,place. || — 'Isn't that a °bit like ,beauty, °though, | in the 'eye of the be,holder? || I mean, 'mayn't you be pro°jecting your ,own °pleasure | on to

the 'city it, self? || — Oh, I'm ^sure. || But ,surely °that's what we 'mean by a ,happy ,place. || A place where we 'have been | and 'can be | 'happy. || — I'm 'not so 'sure about ,that. || I 'think I can i, m, a, g, i, n, e ,somewhere || where 'everything out- 'side is ,happy, | but the ob'server's 'miserable. || — But then 'surely, | ,that's a °miserable 'place. || — De'pends how you de'fine your 'terms. || — Like 'everything 'else, | 'yes, | of 'course. || But 'that's how 'I would de, fine it. || And 'Tivoli | 'seems to ,me | to be a 'very °good ,symbol of ,Copen, hagen. || — 'Tivoli? || — 'Yes. || It's a 'sort of 'pleasure ,garden, | 'right in the °very ,centre of the ,city. || — 'Roundabouts and °things? || — Well, 'yes, | but 'much 'more. || 'Restaurants, | and 'gardens, | and 'fountains, | and 'lights, | and 'theatres, | and 'pantomime, | and 'ballet, | and 'music ,hall. || 'It's de, lightful! || 'Difficult to de'scribe 'how de, lightful. || You must 'go there | and 'see it for your'self. || — I 'hope I shall be 'able to, | ,some °day. || But 'not 'this ,year. || I've 'got to have a °wretched 'chimney ,knocked ,down | and 're'built. || 'That'll °cost a 'fortune. || — 'I can i^magine! || 'Still, | per'haps ,next ,year. ||

- 4 — 'D'you 'seriously ,think | 'English'll be a °world ,language °one °day? || — I ,think so, | 'yes. || Of ,course, one 'can't say 'certainly. || There are 'too many 'factors i, n, v, o, l, v, e, d. || But at 'least it seems 'likely. || — But ,what about the 'spelling? || It's ,so ap'palling. || ,No-one in their 'senses, | 'surely, | would ,want to learn ,English ,spelling, | if they could a, void it. || — It's ,not very ,good, | 'certainly. || But in 'time, | it'll be 'altered. || — 'Who ,by, I should ,like to ,know? || — By 'circumstances, | in ,my °pinion. || I 'think it'll become 'obvious, | 'even to 'English ,people, | that the 'spelling °simply 'must be i, m, p, r, o, v, e, d. || — I should have 'thought if that were 'going to ,happen | it would have 'happened al'ready. || — ,No. || There are 'certain things °coming a'long | that'll make 'simplified 'spelling | 'even 'more de, sirable. || — 'Such ,as? || — Such as a 'speech ,recogniser, for ,instance. || — 'A ,what? || — A 'speech ,recogniser. || A ma'chine that'll

°take dic,tation, as it °were | and im'mediately pro°duce a  
 'typescript. || — 'Is that ,feasible? || — 'Oh, | I ,think so. ||  
 It's 'certainly being ~worked on. || And e~ventually, | it'll be  
 a 'fact. || — Yes, but 'where does °simplified ~spelling come  
 in? || — Well, if you 'want the ma°chine to produce ~ordinary  
 °spelling, | it'll be a 'much more °complicated de~sign job. ||  
 — So you 'think it'll be to °everyone's ad~vantage | to a'dopt  
 the ~simplified stuff. || — 'Yes. || — 'I think you're °opti-  
 ~mistic. || — Well, 'come back in °twenty years' ,time, | and  
 we'll 'see. ||

- 5 'Played any 'bridge °recently? || — 'No. || 'Not for ,ages. ||  
 You see, it's 'difficult to get a 'four, | ,nowadays. || — 'How's  
 that? || — Oh, 'didn't you ,know? || 'Peter's 'left us. || — ,Left  
 you? || 'What's °happened to 'him? || — He's got a 'new  
 ap°pointment in 'Edinburgh. || Be'ginning °last Oc°tober. || —  
 ,Really? || 'Oh, | of 'course, | 'yes. || ~I re,member. || Well,  
 'what about the °other ,people in the de,partment? || — 'Don't  
 they °play? || — 'None of them °seem at 'all ,keen. || — 'How  
 disap,pointing ,for you! || You 'used to en~joy your ,lunch-  
 time ,games, | ,didn't you? || — 'Yes, | im~mensely. || It was  
 'great ,fun. || We in~variably ,played the ,same ,four. || And  
 the 'same 'partners, | ,usually. || — So you 'must have got to  
 °know each other's ~bidding | ex~tremely ,well. || — Yes, our  
 op~ponents' | as 'well as our ,partner's. || — But 'didn't that  
 °take some of the ,fun out of it? || I mean, ^surely, || if  
 'everybody knew °who'd got ~what, | there was 'no point in  
 °playing the °cards at ^all! || Or 'not ~much! || — 'Don't you  
 be^lieve it! || For 'one thing, | you could 'never be °certain  
 that °one of the ~others, || or 'all ,three, | for ,that °matter, ||  
 'wasn't ~bluffing. || Or 'going ~psychic. || — 'Going ,psychic? ||  
 What on ,earth does that ,mean? || — Oh, ,you °know. ||  
 'Bidding the °cards you °hope your 'partner's ,got. || — You  
 'mean that °really ,happens? || No 'wonder I ,never ,won at  
 ,bridge! || — So you see, we could 'never be ~quite sure of  
 the ,lie of the ,cards, | in 'spite of ,all the con,ventions we  
 ,liked to ,think we ,played. || — That's a~nother thing I could

never understand. || 'All those °wretched con'ventions! || — Oh, but they can be 'very 'helpful. || — 'One or 'two of them, | per'haps. || But 'most con'ventions, | 'well, they're just a °lot of °mumbo 'jumbo. || — 'What d'you 'mean, °mumbo 'jumbo? || — Well, for 'instance, calling 'two 'hearts | when you've got 'only a °fair °hand in 'diamonds | seems 'plain 'crazy, | to 'me. || — Oh, 'come, °now. || 'Don't ex'aggerate. || 'Nobody plays a con'vention like ,that. || 'Not even 'us. || — Per'haps 'not. || But 'why you don't 'tell each °other | what 'cards you've °got, | and have 'done with it, | I 'just don't 'know. || — Because ,that would be 'cheating! || Oh, you've been 'pulling my 'leg. || 'Still, | to 'some ex'tent, | I a'gree with you. || — 'A'gree with me? || 'Never! || — Yes, 'too many con'ventions by 'half. || — And 'some of them | 'pretty °senseless, 'too, | you 'must ad'mit. || — Well, 'yes. || And in 'any °case, | bridge is 'still a °game of ,chance, | no matter 'how °sensible its con'ventions °may °be. || Or 'senseless, | for ,that °matter. || 'After 'all, || you can 'only °bid and °play the °cards you're 'dealt, | 'can't you? || 'Care for a 'rubber? ||

- 6 Oh, ^there you °are, °Peter! || At ^last! || — 'Sorry to be so ,late, °Frank. || I ex'pect you 'thought | I was 'never °going to turn up. || — Well, I'd be'gun to °have my 'doubts, | I 'must ad'mit. || — Not 'half as °many as 'me, | 'I'll be °bound! || — And, you know, it's 'pretty 'chilly | ,waiting here. || A'nother °five 'minutes | and I'd have 'needed °treatment for ^frostbite! || — Well, ,why didn't you °wait in the 'waiting-room? || You'd have been 'much warmer | ,there. || — 'No, I 'wouldn't. || The 'heating's °broken °down. || 'Well, °now | ex'plain your'self. || 'What's been °keeping you 'this °time? || — Oh, it's 'been one of those 'days. || 'Everything °seems to have gone °wrong. || — ^All your °days are °like that, | ^surely! || — No, ^honestly! || 'Take this ,morning, for 'instance. || A ,alarm clock °fails to go °off. || 'Miss my ,train. || 'Late for the ,office. || 'Boss ,early for °once. || 'Acid 'comments | on per'sistent °unpunctu'ality. ||

Un'pleasantness all ,round. || — Yes, but ,that was this  
 'morning. || And in 'any ,case, | I ,don't sup,pose you were  
 an ,hour late ,then, | ,were you? || — Oh, 'don't rub it ,in. ||  
 And 'don't ex^aggerate, | ^either! || — Ex,aggerate? || 'Who's  
 ex'aggerating? || — 'You ,are. || It's ^less than an ,hour I'm  
 late, | ,actually. || 'Fifty'minutes, | ap,proximately. || — ^Very  
 ap,proximately. || ^I ,make it | fifty ^eight ,minutes, | pre-  
 ^cisely! || — Well, 'maybe it ^was a ,bit more than ,fifty. ||  
 And in 'any ,case, | you're 'perfectly ^right. || I 'wasn't ,that  
 much ,late this ,morning. || — ^Well, ,why so ^late 'now,  
 ,then? || — As I 'say, | it's been 'one of those 'days. || A 'bad  
 ,start | which 'nothing can re,trieve. || — But you 'battled on  
 ,valiantly | against 'all the ,odds. || — ^Naturally! || 'Hour  
 after 'hour, | 'working my ^fingers to the ,bone. || A ,mere  
 half ,hour for ,tea, | and 'there I ^was, | 'work up to ^date |  
 and 'ready to ,leave. || At 'five ,sharp. || 'Then ,what d'you  
 sup,pose ,happened? || — 'No i,dea! || — I was 'collared. ||  
 'Well and ^truly ,collared. || — Who ^by? || — By the 'office  
 ^shaggy ,dog. || — ^By ,who? || — The 'office . . . | — Oh,  
 you mean, 'Bill 'Whatsisname. || ^Anstruther, | ,isn't it? || —  
 Yes, 'that's ,him. || He's the o'riginal ,shaggy ,dog, | he ^must  
 be. || They go ^on, | and ^on, | and ,on. || His 'stories, I  
 ,mean. || — 'Which one 'this time? || — The 'one about the  
 'parrot | that 'plays the pi^ano. || — ^Not very a^musing, | 'I  
 ,bet. || — Oh, ^quite a,musing. || That is, if you 'haven't  
 ^heard it be^fore. || And 'I ^have, of ,course. || On 'various  
 oc,casions. || 'All ^ten 'minutes ,of it! || — So by the 'time  
 he'd ^dotted the ^last ^i | and ^crossed the ^last ^t, | ^goodness  
 knows ^how many ,times, | you'd . . . | — Yes, you're 'abso-  
 lutely ,right! || I'd 'missed my ,train. || For the 'second ,time  
 to,day. || ^Very frus,trating! || — Which re,minds me. || 'Like to  
 'hear about the pi^ano-playing ^parrot? ||

- 7 Have you 'ever done any ^work | with syn'thetic ,speech? || —  
 'Yes, | a 'fair a^mount, | ,actually. || — ^Does it 'really  
 ^mean | that ma'chines ,talk? || — Well, it de'pends what you  
 ^mean by ^talk. || ^Certainly the ma^chines produce ^sentences

elec`tronically. || — ^Do they, now? || 'What does it `sound  
 like? || — Well, a`gain, | it de`pends. || 'If you're `trying  
 `really `hard | you can `get it `fairly `lifelike. || — Well, 'isn't  
 `that what you ,want? || — 'Not `necessarily. || You see, we  
 'use them to `try and find `out about ,speech. || And the `sort  
 of `question we `ask them | is how `little they can ,do | and  
 'still produce `something in`tellible. || — I'm a'fraid I  
 `don't `follow ,that. || — Well, the `sounds `made by a `human  
 ,voice | are e'normously ,complex. || And a `lot of the ,in-  
 for,ma`tion they con,vey | is 'purely ,personal. || — You mean,  
 like what `sex the ,speaker ,is? || What `age? || Where `from? ||  
 'Things like `that? || — 'Right. || And what `we'd like to  
 ,know | is `whether you can get `rid of these ,personal  
 ,features | and 'still con`vey infor`ma`tion. || — I `see. || And  
 you 'can't `do this | with a ,human `voice. || So you 'use the  
 ma`chines. || — 'That's ,it. || It's 'so much `easier to con`trol  
 them. || — And 'that's why they `don't sound very `lifelike. ||  
 — E`xactly. || — I'd 'like to `listen to ,one of them, | ,some-  
 time. || — `That's ,not ,difficult. || 'Come a`long ,one ,day, |  
 and I'll 'intro`duce you. ||

- 8 'Feel like a `trip up to ,Town this `morning? || — ,Town? ||  
 — This ,morning? || But how `can we? || 'You've got an  
 ap`pointment with `Jackson, | at his `office, | at e,leven  
 ,thirty, `haven't you? || — No, 'not ,now. || I `did ,have. ||  
 But a few `moments ago | his 'secretary rang `up to `cancel  
 it. || 'Jackson's `down with `flu or ,something, ap,arently. || —  
 ,Is he? || But ,all the `same, | ,why the `sudden `urge to go to  
 `London? || — Well, I 'thought it might `make a `change. || —  
 Yes, but you were ,saying only ,yesterday | ,how much you  
 dis`like the ,big ,city ,nowadays. || — Yes, | I `know I ,did. ||  
 But we're 'both `free to,day | ,now. || And it oc`curred to  
 me | we 'might make a `start | on the 'Christmas ,shopping. ||  
 — 'Christmas ,shopping? || 'Oh, ,lord! || ,Must we? || You  
 `know how I `hate ,shopping, | at the `best of ,times. || — I  
 ,don't see `why you `make such a `fuss. || You ,hardly `ever  
 ,go ,shopping. || — `Too often for `my ,liking. || And at

'Christmas time, | well, that's the 'absolute end. || 'Just  
 'think | of 'all those 'thousands of people, | 'milling a'bout |  
 in the 'Oxford Street stores. || And 'what are they doing? || —  
 Well, what 'are they doing? || — Buying 'useless and ex-  
 'pensive presents. || And 'who are they for, d'you sup,pose? ||  
 — 'All right, | ,Scrooge. || 'You tell me who they're for. || —  
 For un'grateful 'relatives | they're 'scarcely on speaking  
 terms with the rest of the year! || — To hear 'you talking, |  
 anyone would 'think you didn't 'like giving Christmas  
 presents. || Anyway, | are you 'coming | or ,not? || — But  
 what's the 'rush? || We're ,not out of Oc'tober | ,yet. || And  
 'Christmas is 'still a 'long way off, thank goodness. || —  
 Well! || I 'like that! || ,Last year, | when we left it till early  
 De,cember, | you com,plained 'bitterly. || — ,Did I? || I  
 don't re,member. || — You 'know you did. || ,What was it  
 you 'said? || 'Oh, yes. || 'Too many people. || 'Last minute  
 ,rush. || 'All the 'best things gone. || And 'lord knows 'what  
 else! || — 'All 'abso'lutely 'true, | you must a'gree. || — And  
 now ,this year, | when I sug,gest getting it over early, |  
 'more com,plaints! || — I ,must say! || There's 'no 'pleasing  
 some 'people! || — Oh, I'm not 'difficult to 'please. || Just  
 'keep me 'out of a 'shop, | and I'm as 'happy as a ,sandboy. ||  
 Still, we'll 'have to get 'down to it 'sometime, I sup,pose. ||  
 And 'better 'now than on 'Christmas 'Eve, I reckon. || —  
 'Just as 'well I don't 'take you 'seriously, | 'isn't it? || ,Any-  
 way, | 'Christmas 'shopping or ,not. || I 'want to buy a 'new  
 coat. || — So 'that's why we're going to ,Town. || I 'might  
 have ,guessed. || — ,Yes, dear. || 'What time did you 'say  
 you'd be 'ready? ||

- 9 'Isn't it ex,traordinary | 'how sug,gestible one is? || — No  
 ^doubt! || But 'what makes you 'say so 'now? || — Well, I was  
 re'cording a 'talk | this ,morning. || For the 'B.B.'C. || —  
 A'nother in your into'nation 'series? || — Yes. || And we had  
 the usual re,hearsal | to ,get the ,timing 'right, and 'so on. ||  
 And 'that went 'perfectly well. || But as 'soon as I 'knew it  
 was being re'cordered, | I got as 'nervous as a ,kitten. || —

Yes. || It's 'always the same. || It 'isn't so 'bad | 'once you've got 'started. || What ^I 'hate | is 'just be'forehand. || ^You 'know. || When the 'chap in the 'little 'glass ^box 'says . . . | — ' . . . We'll 'go a'head | in 'ten 'seconds | from 'now.' || ^I 'know! | And it seems 'hours | before the 'red 'light goes 'on, | 'doesn't it? || — ^Hours! || And 'does this 'happen with 'you? || I 'always take a 'nice 'deep 'breath, | 'ready to 'start, | 'much too 'soon. || So I'm 'practically 'suffocating | when the 'time 'comes. || — 'Either ^that | or I 'hurriedly breathe 'out | at the 'very 'moment | they 'put the 'light on. || So I 'have to breathe 'in a'gain, | 'just like a 'steam engine. || — 'Oh, 'lord! || ^Terrible! || But at 'least they 'do the re-'cordings on ^tape 'nowadays. || — ^Yes, thank 'goodness! || 'I used to 'hate it, | in the 'old 'days, | 'when it was on 'disc. || You'd get 'almost to the 'end | and 'then 'fluff! || — Or say e'xactly the 'opposite of what you 'should. || — ^Right. || And you 'had to do the 'whole 'disc 'over a'gain. || ^Not just the ^last 'bit. || — ^I 'know! || And the 'more 'times it ^happened, | the 'worse you 'got. || — ^Yes. || Until ^finally, | you 'didn't know 'what you were 'reading. || — Well, I sup'pose we 'ought to be 'grateful for 'tape, | 'really. ||

- 10 Hul'lo, 'George. || ^Nice to 'see you a'gain. || ^Quite a 'stranger, | 'these 'days, | 'aren't you? || ^Been a'way or 'something? || — 'No. || At 'least not ^recently. || — ^Well, 'what have you been 'up to, 'then? || We 'haven't 'seen you 'here for 'ages. || — I 'know. || But ^somehow, | what with 'one thing and a 'nother, || I 'haven't had 'time for an 'evening 'out | 'these 'last few 'weeks. || — 'Oh? || 'Really? || How's 'that? || — Well, to be 'gin 'with, | we're 'pretty 'busy at the 'office | at the 'moment. || — What, 'more than 'usual? || — Yes, we 'are, | 'rather. || ^You 'know. || ^All the 'usual 'yearly 'business. || — What, 'annual ac'counts, | 'stock taking, | 'that sort of 'thing? || — ^Yes. || And we've had a 'couple of 'rush 'export 'orders to 'cope with, | as 'well. || — So 'that's meant 'working 'late oc'casionaly, | 'has it? || — Oh, in-'variably ^two nights a 'week. || And ^some 'weeks | ^three

even. || — But ,what about the 'other ,evenings? || — You could have ,spared us ,one of ,those, | 'surely. || — Well, as if 'working 'late at the 'office weren't e,nough, || my 'wife, | ,bless her, | has 'taken it 'into her 'head | to 'do some in-  
 'terior ,decorating. || 'Lounge and ,dining,room. || 'Both at the 'same 'time! || — And 'you've been 'roped in to ^help! || 'Poor 'old ,George! || 'Rather over'rated ,pastimes, | 'aren't they, | ,painting and ,wall'papering? || — 'Very ^much ,so. || Though it 'wouldn't have 'been so 'bad | if it had 'only been a 'question of 'paint and 'paper. || — Well, what 'else have you ,had to ,do? || — I've been 'stripping the 'woodwork. || With a 'blowlamp! || — 'With a ,blowlamp? || ^That ,can't have been ,easy. || — 'Under'statement of the 'week, | ,that is. || The 'times I've 'scorched my 'fingers, || well, that's 'nobody's ,business. || And just 'how I a'voided | burning the 'whole 'house ,down | I 'simply 'can't 'think! || — 'But ,why use a 'blowlamp at 'all? || A 'chemical ,stripper | is 'just as ef,ficient. || And ,much less 'lethal. || — 'That's what 'I said. || But my 'wife | 'just 'wouldn't ,have it. || — 'Why-  
 ,ever 'not? || — Well, you see, her 'favourite 'do-it-your'self ,man | on the 'radio || is a 'devo'tee of the ,lamp. || So 'blow-lamp it 'had to ,be. || — With 'you 'cast as the 'genie! || — Yes, I never 'did ,fancy myself ,much as A,laddin! ||

- II I 'really 'don't see 'why you're ,so pessi,mistic. || — 'Don't you? || ^I ,do. || It was 'all very 'well | in the ,past. || The tech'niques of 'mass per'suasion | 'weren't so very 'highly de'veloped. || But 'nowadays, | what with 'moti'vational re-  
 'search | and 'sub'liminal per'ception, | 'men's 'minds are so 'vulnerable. || — But they 'always 'have been ,vulnerable. || There've 'always been ,mob ,orators | and pro,fessional per,suaders. || But they've 'never been 'able to 'dominate | 'all the 'people 'all the ,time. || — 'I a^gree with you. || But the tech'niques a'vailable 'now | 'seem to 'promise 'just 'that. || — I 'think you 'under'estimate your ,fellow ,men. || In 'my ,view, | they've got suf'ficient 'sense | to see 'through these ,tricks. || — 'But it ,isn't a 'matter of ,sense. || That's

exactly my 'point. || If 'things go °on as they 'are | 'we  
 ,shan't even °know we're 'being per,suaded. || It 'won't be an  
 ap°peal to 'reason | or 'sense. || It'll be a di'rect °influencing  
 of the sub'conscious ,mind. || — But that's ex,actly what °mob  
 °orators have 'always ,done. || They've 'always ap,pealed to  
 the sub,conscious ,mind. || 'Never to 'reason. || But 'even  
 'so, | they ,haven't been ,able to ,lead the ,people by the  
 ,nose for ,long. || — 'Long e'nough. || And it was 'only  
 °intu'ition | 'they were ,working by. || 'Now it's on a scien-  
 'tific ,basis. || So 'goodness knows 'what we can be per,suaded  
 to ac,cept. || And with'out even °knowing we're ^being per-  
 ,suaded. || — 'So you °said be'fore. || But I 'still think you're  
 ,being ,too pessi,mistic. || — But it's 'happening. || In 'ad-  
 vertising, | e'specially. || The 'advertisers | are 'finding out  
 our 'real ,motives for pre,ferring ,one brand of ,goods to  
 a,nother. || And un'less we've °studied the °advertisers'  
 'methods, | we're 'quite una'ware of ,these ,motives. || — So  
 in 'your o,pinion, | we 'buy what,ever it is | with'out having  
 °made a 'conscious ,choice | at 'all. || — 'Yes, | I'm 'sure we  
 ,do. || And ap'ply those °methods to 'politics | and you can  
 'see the 'danger. || 'Now d'you ,wonder I'm ,pessi,mistic? ||

# Glossary of Technical Terms

- Accent:** the means whereby a word is made to stand out in an utterance. Accent always entails the occurrence of a strong stress on the appropriate syllable of the accented word; and when this word contains the nucleus of the word group, accent is also shown by a change in pitch or by a sustention of pitch. See pp. 5 and 31.
- Attitude:** the feeling or sentiment which, with respect to the situation in which he finds himself, the speaker expresses by intonation rather than by words.
- Compound Tune:** a tune containing more than one nuclear tone.
- Head:** *either* that part of a word group which begins with the stressed syllable of the first accented word, not being the nucleus, and which ends with the syllable immediately preceding the nucleus; *or* the pitch pattern associated with that part of a word group. With the latter significance, a head can be one of four types: **Low**, **High** (when emphatic, called *Stepping*), **Falling** (when emphatic, called *Sliding*) and **Rising** (when emphatic, called *Climbing*). See pp. 17-22 and 37-38.
- Nuclear Tone:** the pitch treatment of the nucleus. There are seven types of nuclear tone: **Low Fall**, **High Fall**, **Rise-Fall**, **Low Rise**, **High Rise**, **Fall-Rise** and **Mid-Level**. See pp. 7-17.
- Nucleus:** the stressed syllable of the last accented word in a word group.
- Pre-head:** *either* the syllable(s) occurring before the stressed syllable of the first accented word in a word group; *or* the pitch pattern associated with these syllables. In the latter sense there are two types of pre-head: **Low** and **High**. See pp. 22-28.
- Pre-nuclear Pattern:** the pitch treatment of all words and syllables occurring before the nucleus.
- Question Tag:** for example, *won't she?*, *didn't they?*, *can't I?*

**Rhythm:** in English speech, shown by the tendency of stressed syllables in a word group to occur at approximately even intervals of time.

**Simple Tune:** a tune containing only one nuclear tone.

**Stress:** in a word group a syllable is stressed if it is said with markedly greater effort than some other syllables whether in the same or adjoining word group; stressed syllables often appear louder than unstressed ones, and they tend to occur at approximately equal intervals of time in a word group.

**Tail:** *either* all the syllables, stressed and unstressed, following the nucleus; *or* the pitch pattern associated with these syllables.

**Tone Group:** a group of tunes which, though intonationally not identical, all have one or more pitch features in common and all convey the same attitude on the part of the speaker. See pp. 39-45.

**Tune:** the complete pitch pattern of a word group.

**Wh-Question:** a question which needs a full answer, that is, which cannot sensibly be answered by *Yes* or *No* or their equivalent. This kind of question often begins with an interrogative word, such as *which*, *what*, *how*.

**Word Group:** a grammatically close-knit group of words which is coterminous with and unified by an intonation tune; it is often separated from a preceding or following word group by a pause of some kind. See p. 2.

**Yes-No Question:** a question which can be answered by *Yes* or *No* or their equivalent and which often begins with a special finite such as *can*, *will*, *did*.

# PITCH FEATURES OF TONE GROUP (UNEMPHATIC)

Tone Group	Pre-head		Head			Nuclear Tone							Tail
The Low Drop	X		X										X
The High Drop	X		X										X
The Take-Off	X			X									X
The Low Bounce	X												X
													X
The Switchback	X				X								X
The Long Jump	X												X
The High Bounce	X		X										X
The Jackknife	X		X										X
The High Dive	X		X										X
The Terrace	X		X										X
	Low Pre-head	High Pre-head	High Head	Low Head	Falling Head	Rising Head	Low Fall	High Fall	Low Rise	Fall-Rise	High Rise	Rise-Fall	Mid-Level



an essential pitch feature of a tone group.



a pitch feature that may occur in a tone group.

N.B. In all tone groups except the Take-Off and the Low Bounce the High Pre-head can be used instead of the Low Pre-head; its effect is to add emphasis to the utterance. In the Take-Off the high pre-head can be used for emphasis only when the tune also includes a Low Head. In the Low Bounce the High Pre-head can be used for emphasis only when the tune also includes a High Head.



# Table of

<i>Position in tune</i>	<i>Pitch</i>	<i>Diagram on page</i>
[ ] { last syllable otherwise	Medium falling to very low. Medium falling to very low; <i>or</i> medium level with following tail syllable(s) very low level.	15 15
[ ] { last syllable otherwise	High falling to very low. High falling to very low; <i>or</i> high level with following tail syllable(s) very low level.	15 15
[ ^ ] { last syllable last syllable but one otherwise	Medium rising to high, then falling to very low.	15
	Medium rising to high with following tail syllable very low level; <i>or</i> medium level with following tail syllable falling from high to very low.	9
	Medium rising to high with following tail syllables very low level; <i>or</i> medium level with first tail syllable high level and remaining tail syllable(s) very low level.	11
[ ] { last syllable otherwise	Very low rising to medium. Very low level with following tail syllable(s) in an ascending pitch scale ending on medium pitch.	15 15
[ ] { last syllable otherwise	Medium rising to high. Medium level with following tail syllable(s) in an ascending pitch scale ending on high pitch.	16 16
[ ] { last syllable otherwise	Moderately high falling to low, then rising to medium. Moderately high falling to low with the following tail syllable(s) carrying rise to medium; <i>or</i> moderately high level with first tail syllable low level and remaining tail syllable(s) carrying rise to medium.	16 16, 17 16
[ ] all positions	Medium level with any following tail syllable(s) on same level.	16
[ ] all positions	Relatively high level with any following pre-nuclear syllable(s) on same pitch.	19
[ ] all positions	Very low level with any following pre-nuclear syllable(s) on same pitch.	19

# Tone Marks

## Position in tune

## Pitch

## Diagram on page

[ˈ]	all positions	Relatively high level with any following pre-nuclear syllable(s) forming pitch scale descending to medium-low.	20
[ˌ]	all positions	Very low level with any following pre-nuclear syllable(s) forming pitch scale rising to pitch slightly lower than beginning of following [ˈ].	21
[°]	after [ˈ]	Relatively high level, same pitch as preceding [ˈ].	20
	after [ˈ] [ˌ]	Level, varying from relatively high to quite low and forming part of descending pitch scale indicated by [ˈ] or of ascending pitch scale indicated by [ˌ].	20, 21
	after [ˌ]	Level, varying from quite low to medium and always higher than [ˌ] or [°] immediately preceding.	17
	after [ˈ]	Level, varying from medium high to very high and always higher than [ˈ] or [°] immediately preceding.	17
	otherwise	Relatively high level.	27
[ː]	last syllable after [ˈ]	Very low rising to medium.	17
	before [ˈ] [ˈ]	Level, varying from low to medium.	24
	otherwise	Very low level.	16, 24
[ˉ]		All syllables following this tone-mark and preceding a head or, in its absence, a nuclear tone, have the same high level pitch.	
[ ]		Indicates the end of a word group and its accompanying tune, after which there is little or no pause.	
[  ]		Indicates the end of a word group and its accompanying tune, after which there is an appreciable pause.	

Except for [ˉ], [|] and [||], all tone marks indicate a stressed syllable.

Except for [ˉ], [|], [||], and for [°] and [ː] when occurring in pre-heads and tails, all tone marks indicate an accented word.

For the pitch of [ˈ], [ˈ] and [ˌ] in emphatic word groups, see Chapter I, pp. 36-38.

INTONATION OF COLLOQUIAL  
ENGLISH has been written for  
language students at intermediate to  
advanced level and for first-year  
university students of phonetics.  
The authors analyse the intonation of  
English into a system of ten tone  
groups which, with their functions,  
are described in the early chapters of  
the book. Then comes an extensive  
series of practice drills with each  
tone group treated separately and in  
certain common tone group  
sequences; the functions of each

tone group are made evident by  
means of *Verbal Context* sentences  
precede the drill sentences.  
Finally there is a number of  
dialogues demonstrating the  
tone groups in action within the  
framework of everyday, conver-  
sational speech.

The authors have recorded, on  
two 5-in. tapes (speed  $3\frac{3}{4}$  i.p.s./  
9.5 cm.p.s.), practice drills taken  
from each of the ten tone groups  
and six of the conversational  
passages from Chapter VI.

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ISBN 0 582 62189 3